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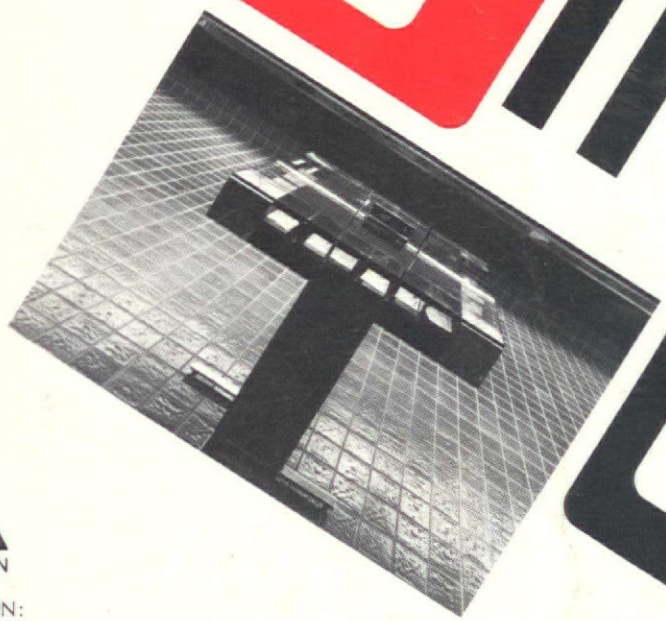
OCTOBER 1978

Contract

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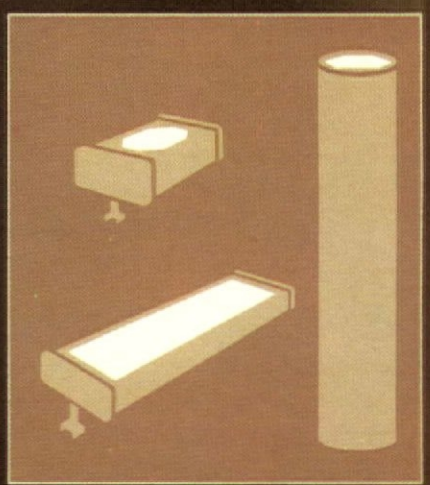
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Vol. 20 No. 10 OCTOBER 1978

Contract

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE

EXECUTIVE BUYER EDITION

Bonus circulation to 5,000 bank presidents and board chairmen.

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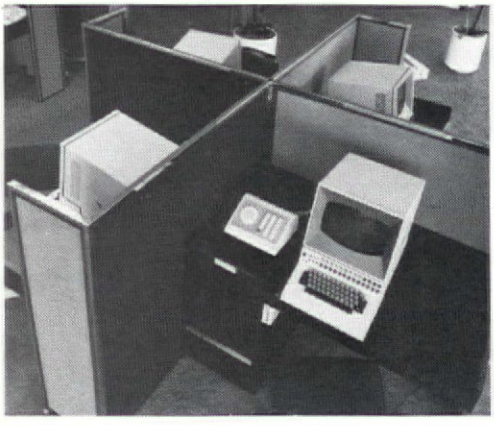
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Cover—*In bank computer language, CONTRACT's cover design by graphic artist Pamela Waters delivers two messages: the date of issue (10/78) and the fact that bank design-oriented articles start on page 80.*

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November: Announcement of winners of Institute of Business Designers and CONTRACT Magazine Product Design Competition. Offices, open plan and conventional, are concentrated in an issue that updates the ever-changing office design field. Special article on Social Space by behaviorist Dr. Winford E. Holland, University of Houston. Office furniture product review. Report on Fabrics and Wallcoverings. Preview of Publisher Peter Bradford's new book *Chair*, by Ralph Caplan. Review of the Milan Furniture Fair.

December: Shopping Center and Store Design—An exciting look at a highly successful mall design, Faneuil Hall Marketplace, Boston's new renovation. Plus new developments in store design. Energy conservation at the windows, with new products and techniques for keeping warmth in the winter and losing it in the summer. Super Executive Offices—a sampling of some of the creme-de-la-creme of executive office design. Desk Accessories—review of new introductions. Preview of the Dallas CONDES contract market show.

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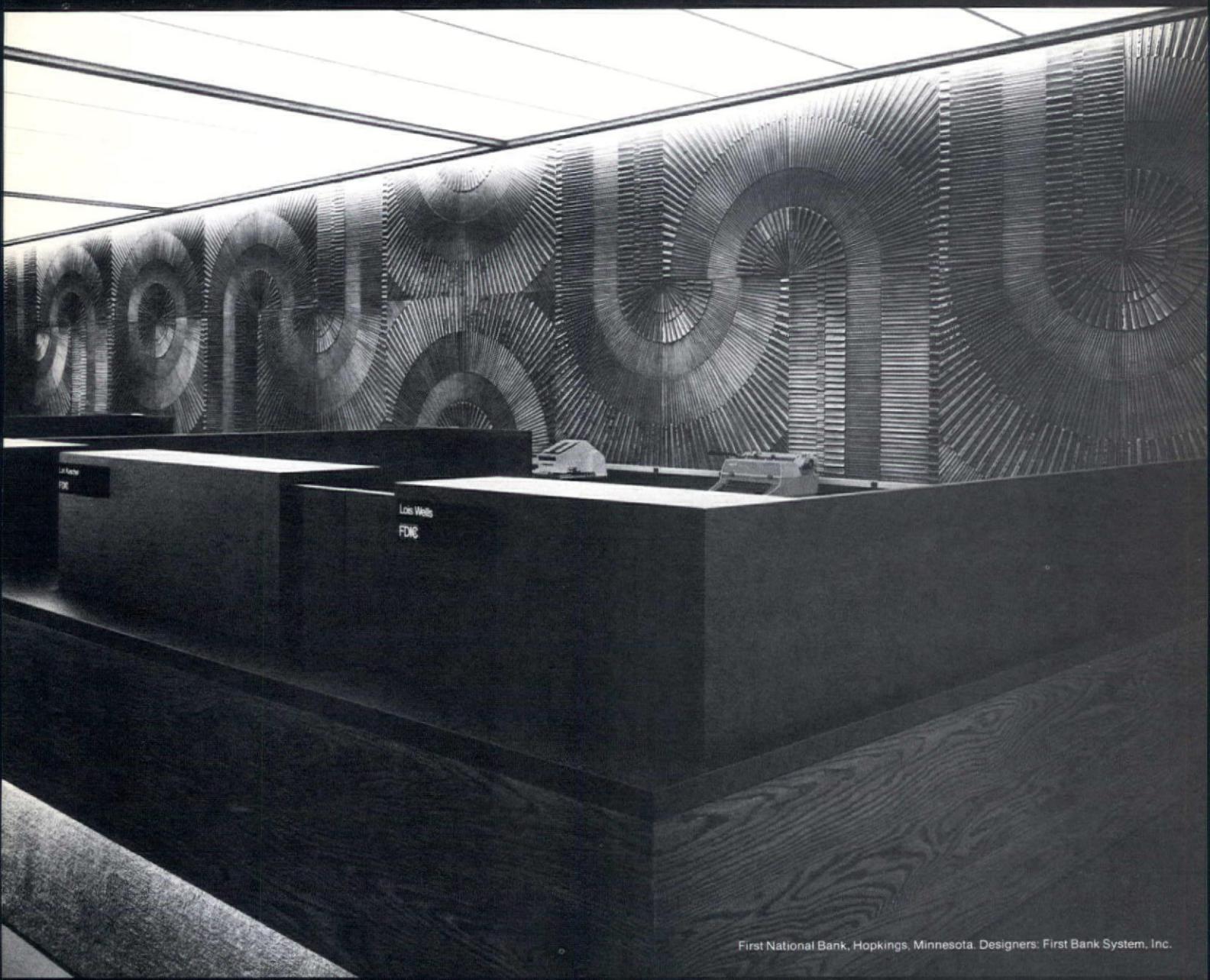
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PROPER PERSPECTIVE FOR KING COLE CREDITS

Dear Editor: I would like to provide you with the following factual information regarding the renovation of the King Cole Room at the St. Regis Hotel in New York, which you featured in CONTRACT August 1978.

RDF Construction Consultants, Inc., performed the Construction Management and Project Engineering. It was this dual role, coupled with continuous inspections and supervision by RDF and the performance of Rockefeller Center Construction Corp., headed up by E. Robert Wassman, President, that enabled this alteration to be completed, as per the CPM (Critical Path Method) chart shown in your article, within the six-month period as promised by Mr. Francis F. Turano, President, RDF Construction Consultants Inc. Mr. Turano's relentless pressure and pushing of the subcontractors and not accepting "it can't be done" statements resulted in the timely completion of the job.

Your article about the renovation was a fine article, but did not reflect what really went into this alteration by many people. The credits for this job belong to not only the designers (RDF's input to GLC was a great help to their designers) but also to the people who performed the Construction Management and supervision, such as Frank A. Luzi, PE, PC, and Ralph Nerotto, super and inspector of all of the work.

All of these people were responsible for the Hotel's being able to operate with a minimum of problems and to open the restaurant on schedule.

We would appreciate your putting the entire project in the proper perspective.

FRANCIS F. TURANO, President
RDF Construction Consultants Inc.
New York, NY

LAUGH, RELAX, ENJOY

Dear Editor: I must tell you how much I enjoy "Designed for Laughter." Please tell Michael Saphier that it is the first thing I look for when CONTRACT arrives. The design field is not much fun anymore, and Michael Saphier certainly knows how to make me laugh! Then I can relax and enjoy the rest of the magazine.

DEBORAH A. KUNSTLER, ASID
Deborah A. Kunstler Interiors
Syosset, NY

CONTRACT STANDS AWARE

A carbon copy of the following letter was sent to CONTRACT and is reproduced here. The original letter was addressed to Arthur Satz of New York School of Interior Design.—ED.

Dear Mr. Satz: This letter is in response to the CONTRACT March 1978 article, "Electronic Data Processing Shaping Office of Future." As a designer studying in Joe Maggio's Tuesday evening Contract Design seminar, I would think that the New York School of Interior Design would want to make an editorial statement with regard to the comment: "Schooling available to the designer today does not prepare him or her for the electronic revolution."

CONTRACT should be aware that the New York School of Interior Design is one of the exceptions to the statement: "Most schools have not altered their curriculum away from decorative aspects of design. They still treat a business interior as a decorative element, rather than a profit and information center."

JOAN L. ELLISTON
Elliston Design Associates
New York, NY

COMMENTS WELCOMED

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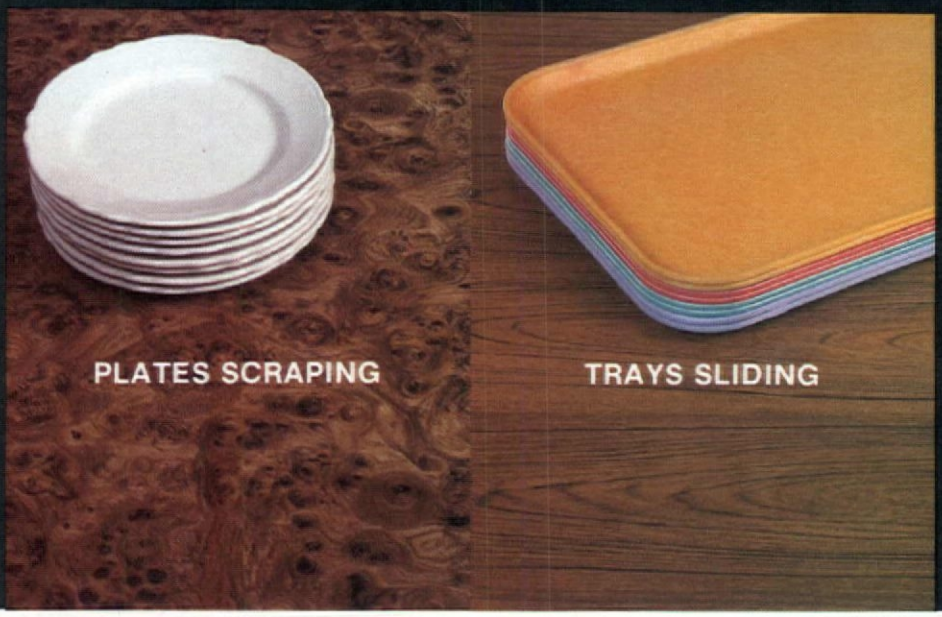
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CONTRACT WORLD

NCIDQ establishes new legislation clearing house

New York — The National Council for Interior Designers Qualification (NCIDQ) is expanding its functions and will act as a clearing house for all information concerning legislation that affects interior designers.

At the new NCIDQ Headquarters, 75 East 55 St., New York City, all member organization presidents approved the new service. The Council, chartered to explore the advisability of legal registration for the practice of interior design and to develop a professional qualifying examination, has also prepared model title acts and guidelines for states pursuing legal registration.

The Council will gather information concerning bills considered restrictive to practitioners of interior design. An NCIDQ Legislative Bulletin containing information on bills before state or federal legislative groups will be published monthly.

The Council will continue to administer the qualification examination and aid in licensing and registration.

Participating organizations are: American Society of Interior Designers; Institute of Business Designers; Interior Design Educators Council; Interior Design Institute of British Columbia; Interior Designers of Ontario; Industrial Designers Society of America; Institute of Store Planners; National Home Fashions League.



Victorian warehouse becomes design center

London, England — An old Victorian structure in the heart of London has been exquisitely transformed from a warehouse in disrepair to a sparkling design center/showcase. On display in vignette settings are contemporary and traditional furniture, fabrics, lighting, accessories, both contract and residential. The center, called Homeworks, was designed by Homeworks owner and interior designer Robin Guild. Guild and his design staff worked within the framework of the original warehouse, opening spaces, creating skylights, installing mezzanine and second-story levels to house the more than 20 vignettes on display. The brick flooring in this entrance view was salvaged from the original warehouse.

IBD plans three-day rally on systems furniture for design students

Detroit — The Michigan and Ohio Regional chapters of the Institute of Business Designers have planned a three-day rally for design school students. The rally, which will take place November 5-7 in Grand Rapids, Mich., will feature a program by four of the leading office systems manufacturers in the United States. The program will include seminars, knowledgeable speakers, factory tours, group displays, and lots of social activities.

Steelcase, Haworth, Herman Miller, and Westinghouse will each conduct factory tours and seminars on different aspects of the systems approach to space planning. An allied resources group display will feature leading manufacturers and representatives of lighting, carpeting, wallcovering, and accessories.

AIA offers professional interest corresponding committee memberships

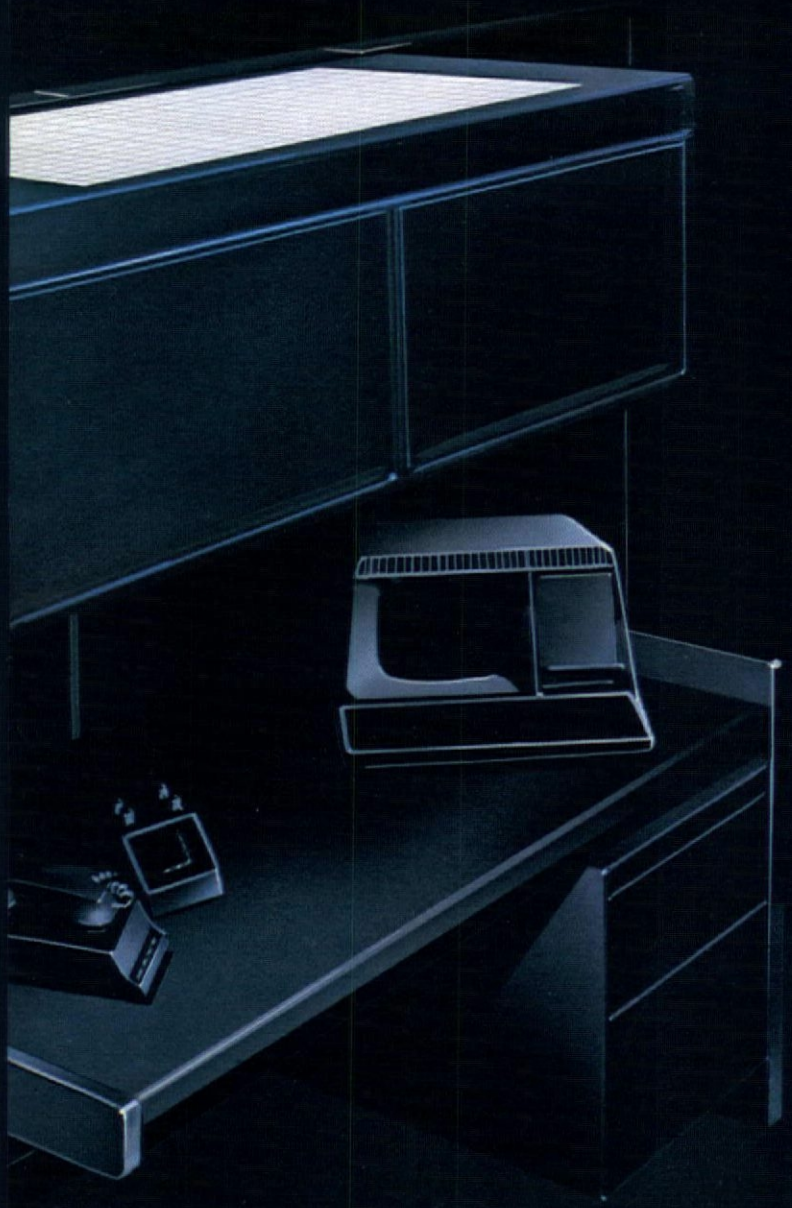
Washington, D.C. — The American Institute of Architects has started a new national committee participation which provides information on nine professional interest areas and invites input from architects and others.

Corresponding memberships are available in the following committees: Architects in Industry, Architecture for Commerce & Industry, Architecture for Education, Architecture for Health, Architecture for Justice, Architecture for the Arts & Recreation, Historic Resources, Housing, and Interior Architecture.

AIA is offering the corresponding committee membership to anyone interested in any of the nine professional interest areas. For further information: Maurice Payne, AIA, Director of Professional Interest Programs, American Institute of Architects, 1735 New York Ave. N.W., Washington, D.C. 20006.

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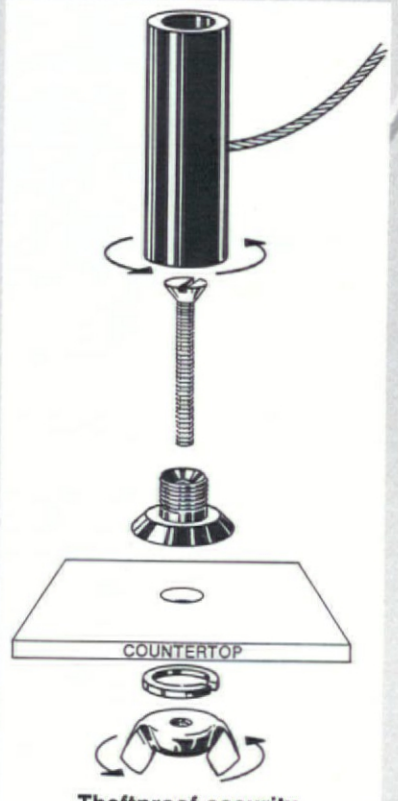
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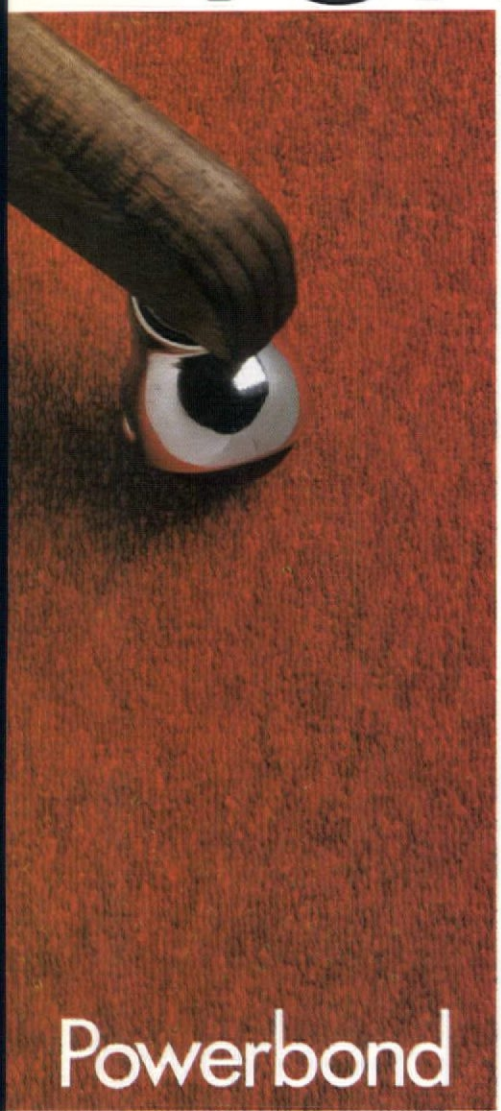
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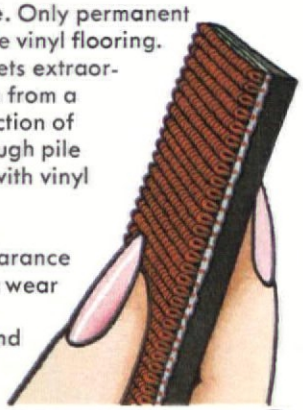
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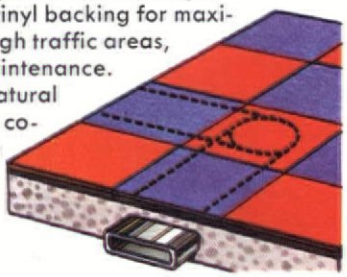
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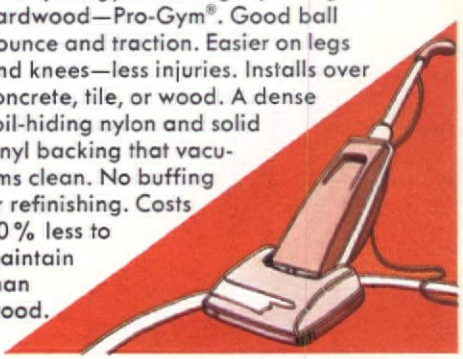
The functional one. Soft-surface modular flooring system with easily removable 18″ Tex-Tiles® squares to get at under-floor duct systems, or to modify design. Each square a dense tough pile yarn with vinyl backing for maximum wear in high traffic areas, and for low maintenance.
In colors and natural heather effects coordinating with Powerbond.





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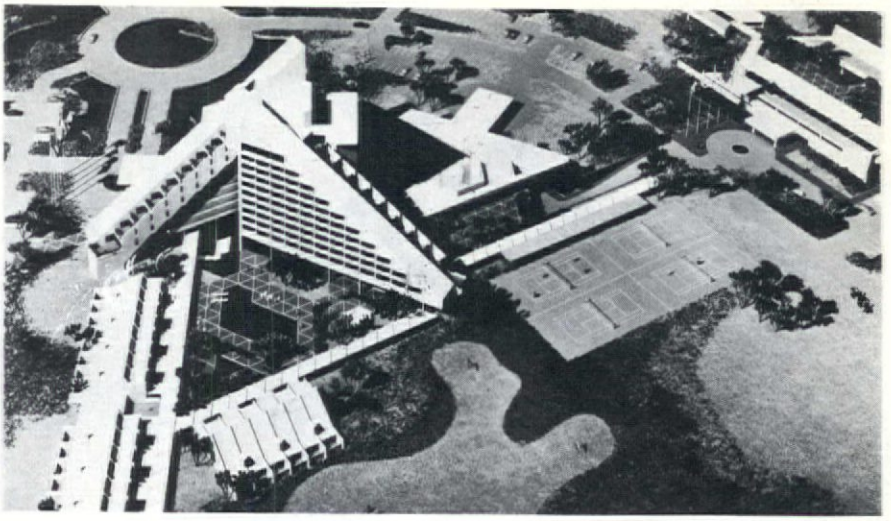
Wool Bureau exhibit wins first place at ASID conference

New York — Earlier this year the ASID held its annual meeting at the District of Columbia's Washington Hilton with 183 members exhibiting at the five-day conference. Each year a board composed of prominent designers votes on the exhibit that they feel best represents the standards set by the ASID,



Felix Colangelo (left) and Dan Kressler receive ASID Award.

and shows creativity and excellence in design. This year the first place award went to The Wool Bureau, Inc. whose space was devoted to floor covering from domestic mills as well as import companies. Samples of current available goods were displayed, and major contract installations such as The Kennedy Center were also featured.



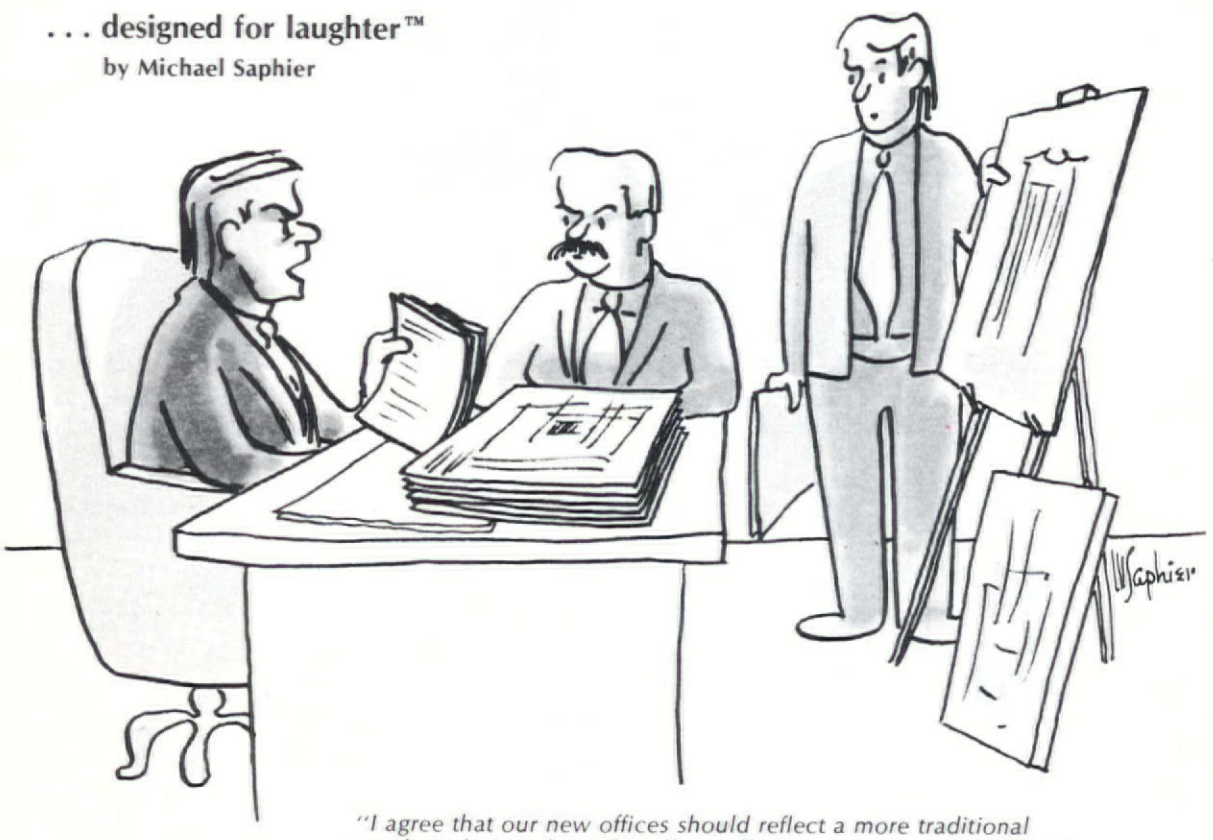
Leo Kornblath Associates to design $35 million hotel in Nigeria

Jos, Nigeria — The New York City-based architectural and planning firm of Leo Kornblath Associates, PC, has been retained by a group of private investors to design a hotel in Nigeria. The hotel will have 250 rooms and will cost $35,000,000.

The proposed complex will also include the construction of a school for training in hotel management and service trades. Also part of the project is a low-rise addition of 22 duplex apartments that will provide housing facilities for American companies doing business abroad.

All elements—the hotel, the duplex apartments, and the training school—are based on the use of a triangle. The focal point of the project is the high-rise hotel comprised of three angular wings and a central service core. Surrounding the base of the main structure are a gambling casino, shops, exhibit and banquet areas.

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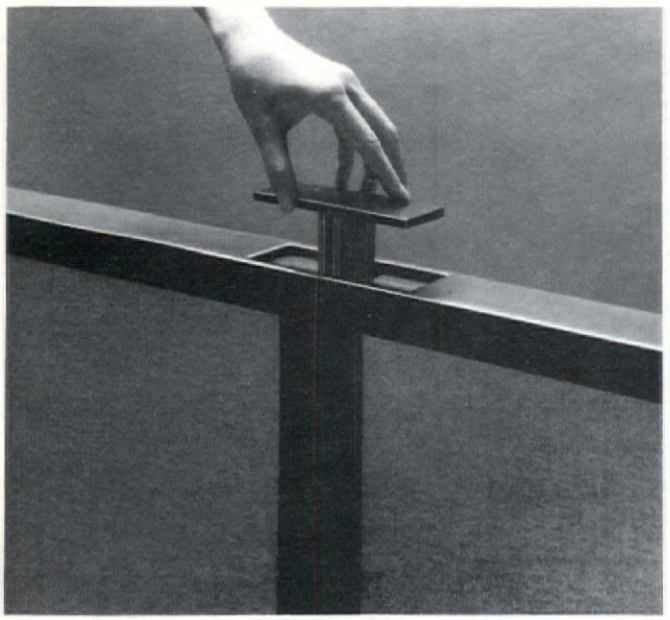
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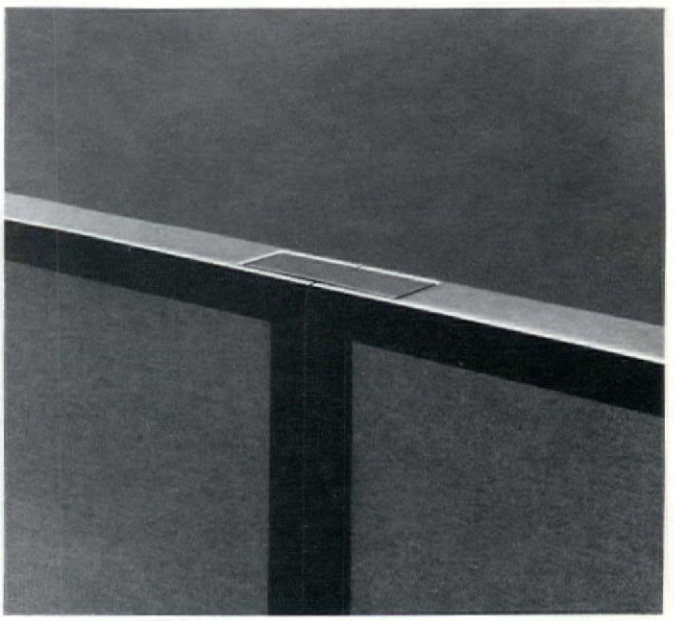
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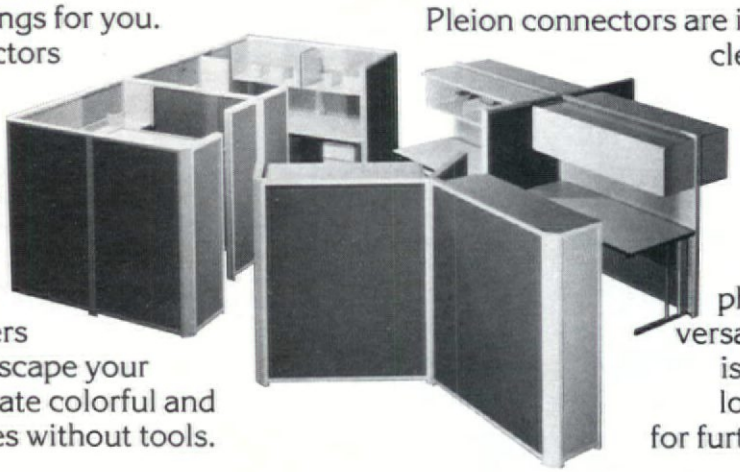
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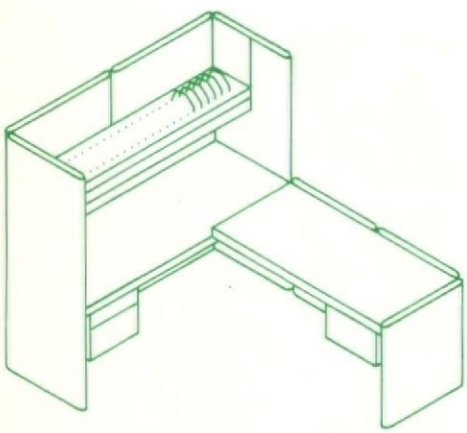
Knoll International **745 Fifth Avenue, New York 10022**

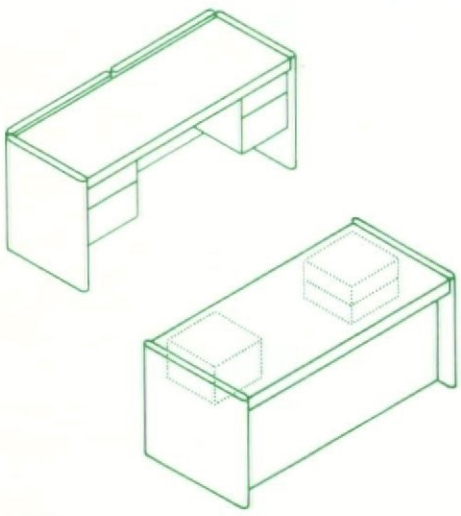
Change for Mobility Zapf Plus moves in minutes. No disassembly. No need to empty shelves or drawers. Just pick up the entire station and—zip—it's done. Even bantam secretaries can reposition up to 600 lbs. of Zapf Plus, with no strain or fuss. Unique Knoll "stay-put" construction makes it possible. Unique low-cost Lift-Dolly makes it easy.

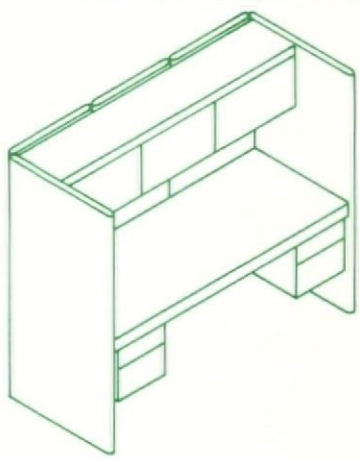
Knoll Mobility is a big plus. A Zapf Plus. Cuts down disruption. Cuts down labor. Cuts down-time. Eliminates the pitfalls of random linkage.
Change for Mobility with Knoll Independent Work Stations.

Change for Economy Zapf Plus cost-of-ownership is less. Initial cost is highly competitive. First installation cost is low. Cost of change frequently is below 10¢ per square foot. It all adds up to average maintained costs that don't upset budgets, don't upset top management. Even Knoll Task/Ambient Lighting saves big. With quality illumination that consumes significantly less energy. Often with investment tax credit rebates and accelerated depreciation.

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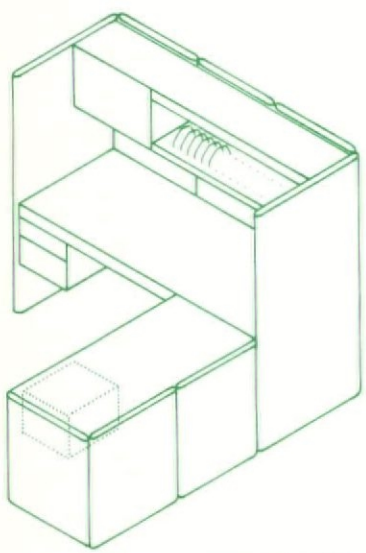
Knoll Simplicity is a big plus. A Zapf Plus. Simplicity you don't get with systems loaded with little-used gadgets.

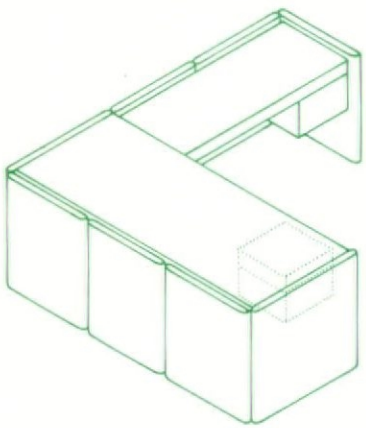
Change for Simplicity with Knoll Independent Work Stations.

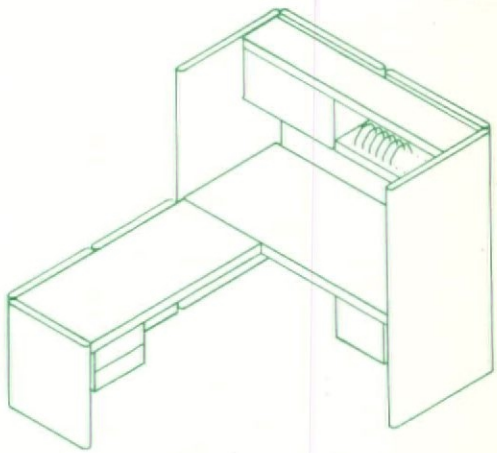
Change for Delivery Zapf Plus is 5-day delivery through Knoll's Zip Zapf in-stock program. You order. We ship within 5 working days. Specify complete in-stock work stations like the ones shown below. Specify separate in-stock components to meet unlimited custom needs. Everything is prepackaged with detailed installation instructions. The result: Knoll shrinks the order cycle from months to weeks . . . provides schedule insurance on emergency jobs that require yesterday delivery.

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Change for Delivery with Knoll Independent Work Stations.







Circle No. 15 on reader service card

New $63 million, 40-story office building to be built in Chicago

Chicago — A new, 40-story trapezoidal-shaped office building, valued at $63 million, will be erected at 200 South Wacker Drive. The 850,000-sq.-ft. building will be located on the east bank of the Chicago river, across from the Sears Tower, and construction will begin this fall. The development, a joint venture of several Chicago businessmen, is headed by two senior vice presidents of Cushman & Wakefield of Illinois and Citibank International of Chicago. Cushman & Wakefield of Illinois is a regional office of one of the nation's largest real estate firms, headquartered in New York City.

Harry Weese & Associates, Chicago, is the building architect. Weese explained that the unusual trapezoidal shape of the building evolved from the similarly shaped site. Two dramatic



features are a triangular-shaped atrium and an upper triangular portion of the building which rises seven stories on its own creating an illusion of non-support.

Environmental Systems Design, Inc., one of Chicago's largest independent mechanical and electrical consulting engineering firms, is providing a comprehensive package of energy conservation features for the building, which will make it one of the most thermally efficient office structures built to date.

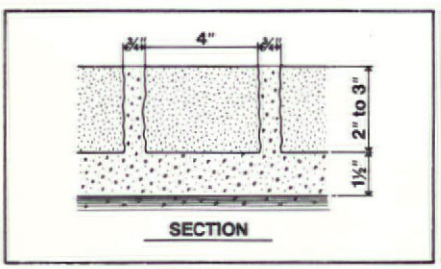
Granite.
Beautiful for heavy traffic areas.

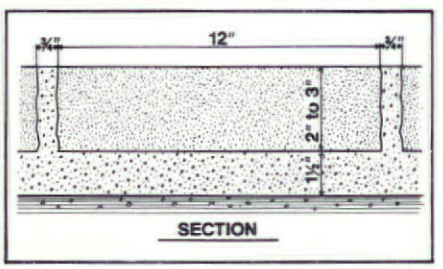


Architects: Lawrence Halprin & Associates



Architect: Joe Karr & Associates, Chicago, IL





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Circle 16 on reader service card

New trade association formed for tile distributors

Princeton, N.J. — A new trade association for ceramic tile distributors has been formed as a result of the Tile Council of America's efforts to establish a closer relationship with this segment of the industry. The new group, called Ceramic Tile Distributors of America, was formed at a June meeting in Chicago.

F.W. Blackwood, Beaver Distributors, Inc. of Oak Park, Mich., was elected pro tem chairman.

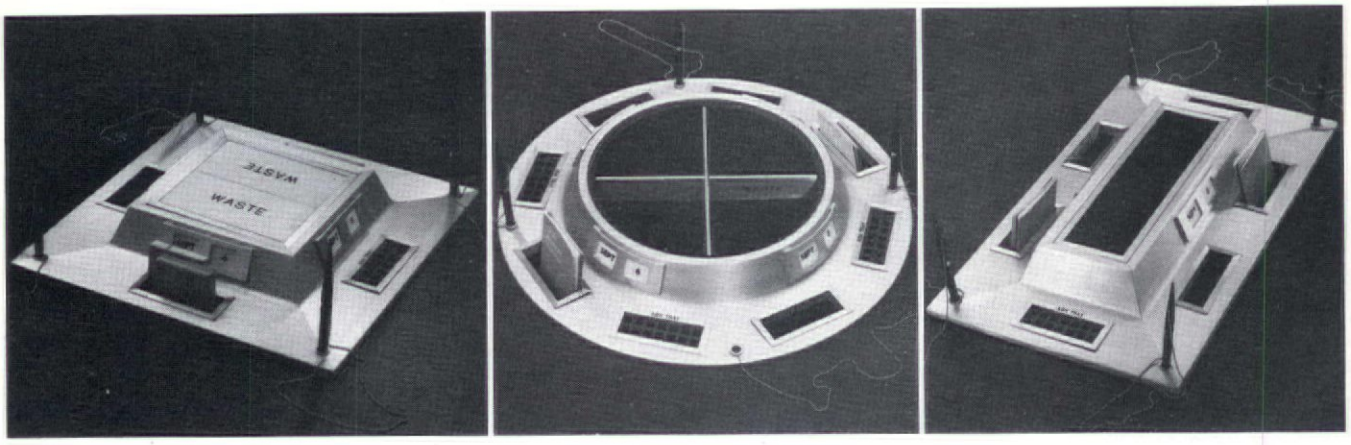
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Correctional facility projects receive design citations

Washington, D.C. — A rehabilitated state prison in Trenton, N.J., an adaptation of the 1980 Winter Olympics dormitory into a federal institution near Lake Placid, N.Y., and a high security facility in Minnesota have all received citations in the 1978 Exhibition of Architecture for Justice Facilities, sponsored by both the American Correctional Association and the American Institute of Architects.

They were among 20 project selected for the annual exhibit, during the ACA's 108th Congress of Corrections, held in late August of this year in Portland, Ore. The projects will also be exhibited at the AIA Committee on Architecture for Justice regional seminar in Boston on October 4-6.

The New Jersey facility was designed by Gruzen & Partners and The Grad Partnership, both of New York City. The Athletes Housing for XIII Olympic Winter Games and Federal Correctional Institution project was designed by the Robinson Green Beretta Corp., Providence, R.I. It will house athletes during the 1980 winter games and will then be converted into a federal correctional institution to house 530 inmates. The Minnesota Department of Correction's buried building at Bayport was designed by Winsor/Faricy Architects, St. Paul, and Gruzen & Partners, New York City.

1978 AHLI convention planned for Nov. 11-15 in San Francisco

Chicago — The 1978 Convention and Seminar of the American Home Lighting Institute (AHLI), will be held at the Hyatt Regency/Embarcadero in San Francisco, November 11-15. "Ride the AHLI Trolley to Higher Profits" is the convention theme, and will be seen in such varied programs as 8 think-tank sessions, 30 workshop sessions, and major speakers discussing showroom design, merchandising, in-house sales training, inventory control, personnel development and profitable showroom operations. Social events will include a gala dinner dance featuring the Bill Dana show, an opening reception, and tours of San Francisco. AHLI is the international trade association for all lighting fixture, lamp and bulb manufacturers and showroom distributors.

Society of Environmental Graphics Designers calls for new members

Los Angeles — The Society of Environmental Graphics Designers is conducting its inaugural call for members. A professional, non-profit organization, the SEGD represents those working in program planning, designing or specifying graphic elements for interior and exterior spaces, including signage and architectural graphics. Four classes of membership are offered. For additional information and an application form, write: Society of Environmental Graphics Designers, Suite 600, The Broadway Plaza, 700 S. Flower St., Los Angeles, CA 90017.

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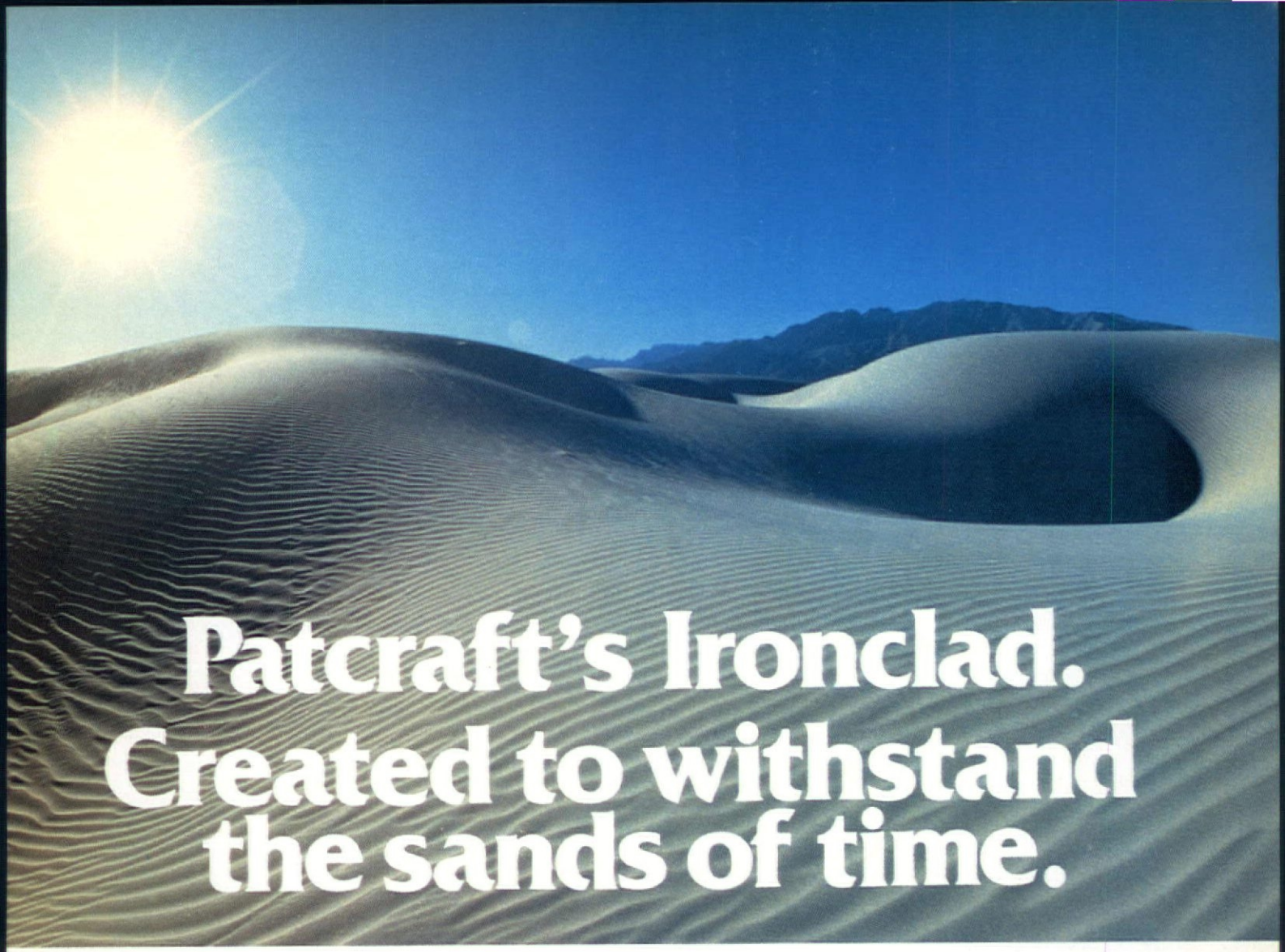
Now "hydroment" is far more than just a strong joint filler...colorful "hydroment" becomes an integral design element in every ceramic tile installation. Available in 16 colors ranging from harmonizing earth tones to dramatic accents.



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Ironclad wears like it's ironclad, too. It's abrasion resistant, permanently shock resistant, and soil repellent. Soil that does reach the surface through normal use won't penetrate. It simply blends into the heather background until it can be cleaned.

Ironclad comes in 13 colors, including 4 handsome coordinated stripes. And it carries a 5-year wear warranty, the life-long Zefstat® anti-shock carpet warranty, and a Performance Certification label.

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Chosen for beauty . . . of course.

But also because Federated discovered that they could upgrade with PermaGrain yet spend less than they would for vinyl. Up to 30% less — based on life cycle costs compared to pure vinyl under identical use conditions.

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Forget soap — water — wax. Simply dry mop. And occasionally mist on some cleaner and machine polish to a showcase elegance. PermaGrain never needs refinishing.

PermaGrain flooring stays beautiful for years. For a reason the eye never sees. Real wood PermaGrain is acrylic impregnated from top to bottom — the same "surface" throughout. So PermaGrain outwears even epoxy terrazzo in heavy traffic areas better than five to one.

Set the mood, and cut costs, with PermaGrain in a variety of styles and colors — in parquet, one directional, and many other decorator patterns. For a free brochure, comparative life cycle cost analysis, and the name of the PermaGrain representative nearest you, call direct, 215-565-1575, or write PermaGrain Products, Inc., 22 West State Street, Media, PA 19063.

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Circle No. 23 on reader service card

Technical and style emphasis promoting growth at Trend Carpet Mills

New York — Strong emphasis on technical and style developments at Trend Carpet, Dalton, Ga., have brought the company in three years to a point where it is producing 35 million yards of carpet per year, according to its dynamic president, Alfred S. Gussin. When he took over reins of the company in 1975, Gussin reconstructed its basic contract line to provide the widest choice to designers in a print program that offered fast delivery at competitive price points.

In the reorganization, he added a yarn-dyed program that has been the mainstay of the expanded contract lines offered by the company.

"New dyeing, finishing, and spinning techniques," he points out, "have made carpets more luxurious looking. Multi-toned colors, not possible previously, and an intermingling of tones with a 'frosted' gleaming look, add richness to appearance." He adds that dense pile and eye-appealing sculptured carpeting with thick cut pile surfaces and looped lower levels are all part of the new fashion picture that is contributing to the company's success.

"In three of our contract lines—Geotrend, Hide & Seek, and Covington—we created basic products that are precolored in level loop and cut level loop programs. These are overprinted with a wide variety of geometrics and other designs in a Tac dyeing program. The designs permit a mix-and-match selection that give the designer maximum options, as well as cost savings," says Gussin.

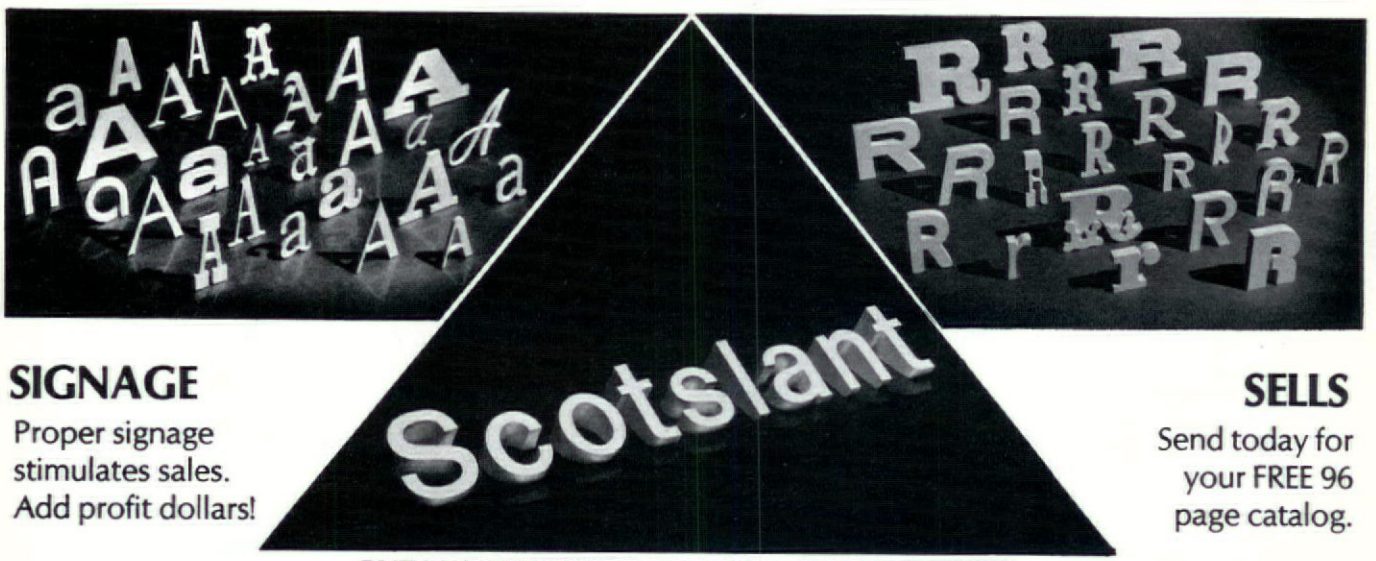


Gussin: 35 million yards per year.

He points out that Trend Carpet under his leadership now is vertically integrated, providing quality control and delivery assurances. Trend now spins its own fibers, does its own backing and dyeing.

"We have a far more sophisticated Tac dyeing system here in the United States than in England, which is buying more and more Tac dyed products," says Gussin, pointing out that 15 percent of the company's production is exported. Looking at the future he adds, "The contract field will be much more environment conscious in terms of energy conservation, which carpet does admirably, as well as from a maintenance point of view.

"The office market still is a 'play-it-safe' environment in which there will be much more sensitivity to color and design at prices that specifiers can live with. The double-dye system really has much to offer the design community in those respects."



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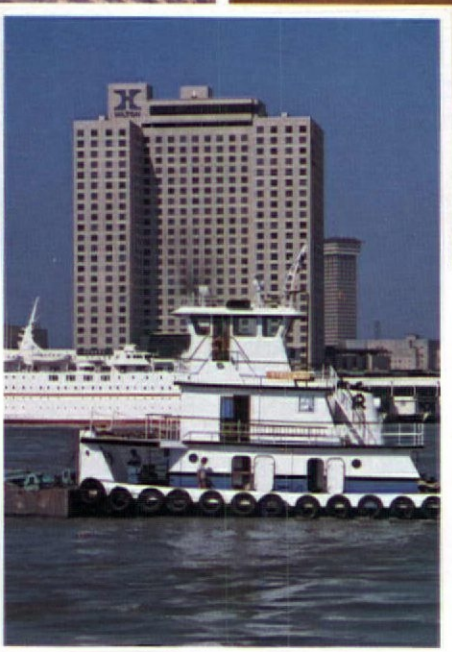
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Did you hear about the Louisiana purchase that took place at the New Orleans Hilton?

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The New Orleans Hilton, through Hilton's Design Studio and Hotel Equipment Corporation, was looking for a contract source to give its rooms an uncommon look with a gracious French flavor. That's why they came to Cohama Specifier Contract Fabrics.

With our vast design and technology resources, we achieved a completely coordinated look that's also practical. From bedspreads to draperies, wall coverings and upholstery fabric, we created rooms sans the impersonal look.

We were influenced by New Orleans in the fashionable 18th century. Hilton specifiers were influenced by our seemingly endless source of supply for fabrics and ideas.

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Circle No. 26 on reader service card

Bank president finds that people relate well to large color photographs.

"They were a sensation when we opened our new building two years ago, and they're still a great attraction to customers and winter tourists."

Speaking is Sam C. Tisdale, Jr., president and CEO of the First National Bank of Harlingen, Texas, about the original color photographs that hang in the beautiful new bank.

Even before the building was started, Tisdale formed a committee from his board and Dallas designers Neuhaus+Taylor to set the art program.

"We thought our customers would relate better to photographic art than to other kinds, so we hired Photographer Bank Langmore and told him what we wanted."

To capture the seasons of the Rio Grande Valley, Langmore traveled to the Valley periodically for a year. He made 5,000 slides of cattle, cotton, citrus, the sea, cities and shrimpboats.

The committee chose 28.

The color prints were custom made on Kodak paper by Meisel Photochrome Corporation in Dallas, who also mounted them on hardboard and placed them in color matching frames. The sizes ranged from 27x40 inches to 6x9 feet.

"We were very pleased with Meisel's work," Tisdale says, "and would recommend them to anyone using photographic art."

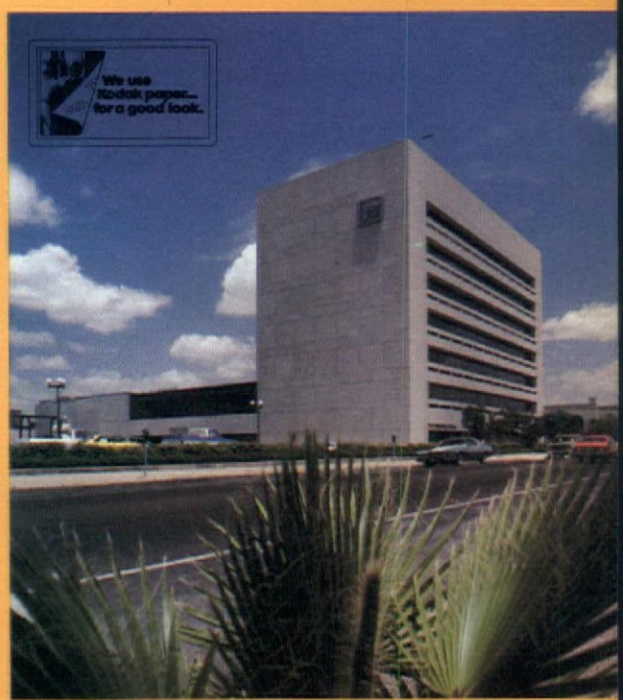
Meisel has worked with designers and architects for many banks including Mellon Bank in Pittsburgh, Bank of America in Houston, First Bank System in Minneapolis, State Bank of Stanley, Kansas, United Virginia Bankshares of Richmond, Texas American Bank in Dallas, First National Bank of Amarillo, First National Bank of Peoria, Illinois, and City National Bank of Austin, Texas.

For more information call (214) 637-0170 or write Photographic Design Division, Meisel, P.O. Box 222002, Dallas, TX 75222.

MEISEL
PHOTOGRAPHIC DESIGN DIVISION

Circle No. 27 on reader service card





The photo art program for the First National Bank of Harlingen, Texas, includes 28 original photos of the Rio Grande Valley in sizes from 27x40 inches to 6x9 foot murals. Photos by Bank Langmore; prints by Meisel.



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Space 1131, Merchandise Mart, Chicago; Space 638, World Trade Center, Dallas;
Space 18D5, Merchandise Mart, Atlanta; Space 905, Western Merchandise Mart, San Francisco.

Design: Robert L. Wilson

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Each of the Customweave qualities for public areas imparts a sense of timeless design and harmony with its surroundings. They are intended for use in prestigious areas wherever the most distinctive furnishings are desired.

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Customweave Carpets. An obvious choice over the ordinary.

Showrooms: San Francisco, Suite 401, Western Merchandise Mart II; Chicago, Suite 1883, Merchandise Mart; Seattle, Columbia Carpets and Sound Floor Coverings, Northwest Furniture Mart; Dallas, Merit Carpet Corporation, Dallas Trade Mart; Honolulu, 1221 Kapiolani, 5th floor.

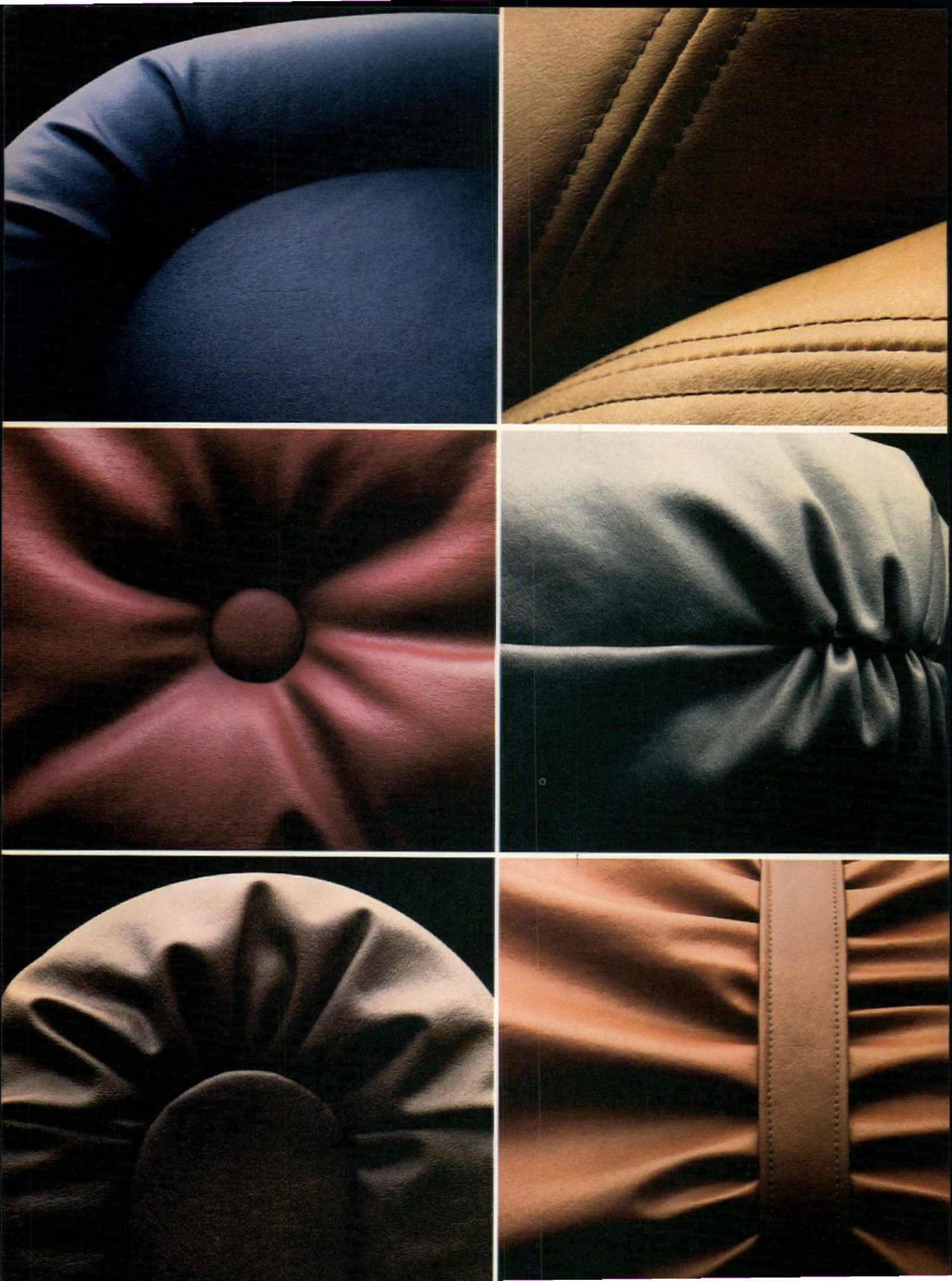
Customweave Carpets, Inc., 18480 Pacific Street, Fountain Valley, CA 92708 (714) 962-8841.

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The gentle curves?

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Circle No. 30 on reader service card

Expansions:
Thonet adds 13,000 sq. ft. to Pennsylvania plant

Thonet, a Simmons Company, has added a 13,000-square-foot annex to its molded plywood facility at its York, Pa., plant. The humidity controlled building houses molded plywood presses, generators and veneer storage, and expands the firm's manufacturing capacity .... **Shaw Industries, Inc.** has broken ground for a new distribution center outside of Dalton, Ga. The new facility, encompassing 225,000 square feet, will service distributor customers handling both the Magee line and private label carpets .... **OHline Corp.,** a manufacturer of custom window coverings, will be opening an additional building at its Gardena, Calif. manufacturing facility. The building will contain an acre of floor space, plus new means of producing custom shutters and blinds .... **Goodyear Co.** is moving its synthetic rubber producing plant to Houston from Akron, Ohio. The move is expected to be completed by next April. In addition to the new Houston facility, the company produces resin latex for carpet backing adhesives, upholstery backings, paper coating and nonwoven fabrics at Calhoun, Ga.

Competitions:
NHFL sponsors student design fellowship competition

• A $2,000 fellowship, national recognition, and an opportunity to enter the professional field will be granted for the best design in decorative wall accessories. Information and entry blanks are now being distributed by the National Home Fashions League to schools throughout the country. To qualify, an entrant must be a female enrolled in a state-accredited college or university, and must be at least a second-year student. All materials, natural or synthetic, will be acceptable. For further information: NHFL Headquarters, 107 World Trade Center, Dallas, TX 75258.

Deadlines for previously announced competitions:

• *March 1, 1979.* The third annual ASID/Barcalounger design competition. First prize $3,000; second prize $1,500; and third prize $500. For information: Regina Baraban, ASID, 730 Fifth Ave., New York, NY 10019; (212) 586-7111.

• *May 31, 1979.* The First Annual IBD National Student Competition. Cash prizes are $1,000 for first, and $500 for second. Certificates of Merit will also be awarded. For further information: Michael Wirtz, Institute of Business Designers, 1350 Ave. of Americas, New York, NY 10019; (212) 586-4222.

• *Resources Council Inc.,* Southern California Chapter, Pacifica Awards, an annual competition for the professional designer. Four finalists in each category will be awarded cash, plaques, and certificates of merit. For further information, instructions, deadline, and entry forms: Pacifica Awards, Resources Council, Inc., Southern California Chapter, 8687 Melrose Ave., Suite 471, Los Angeles, CA 90069; (213) 652-0122.



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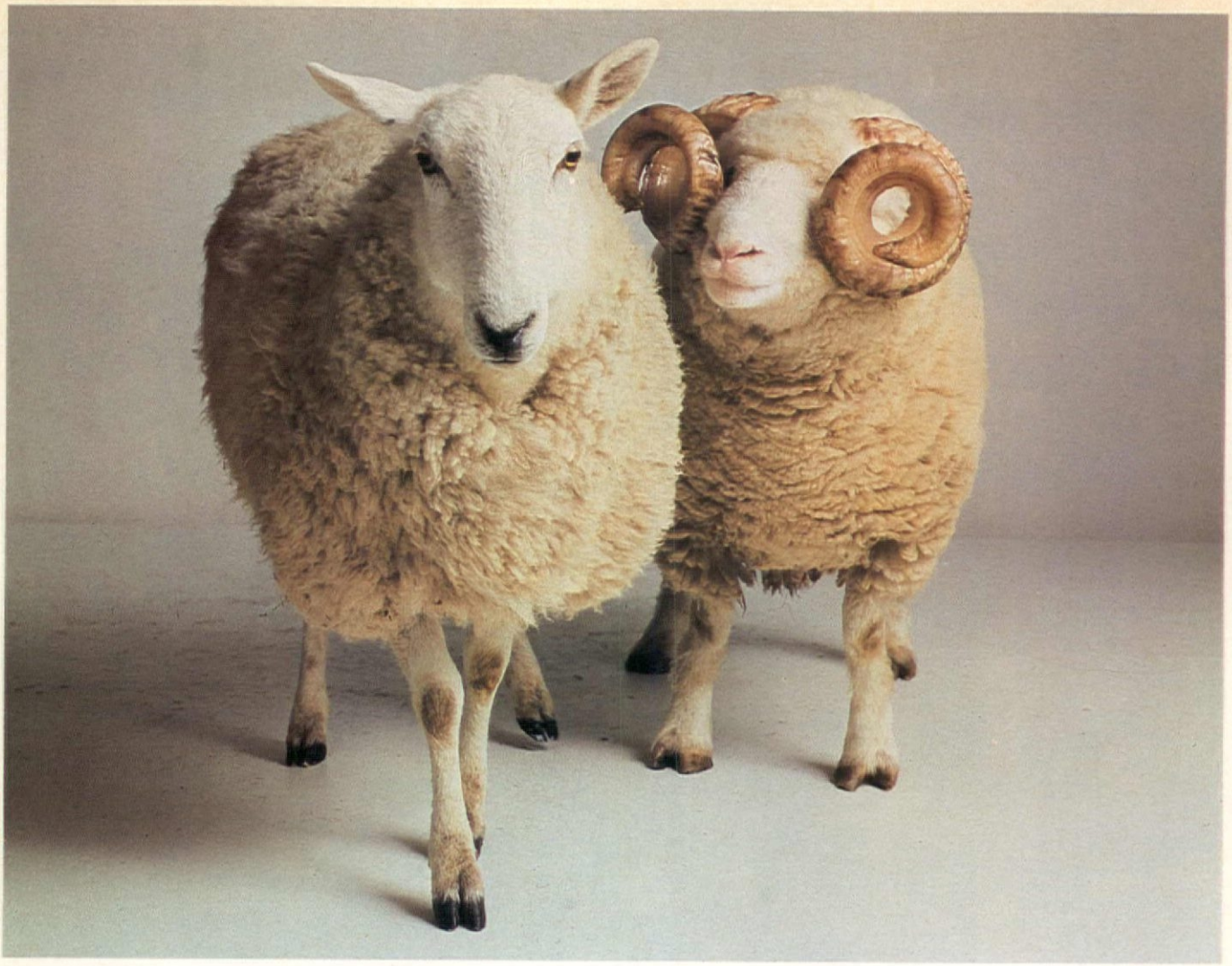
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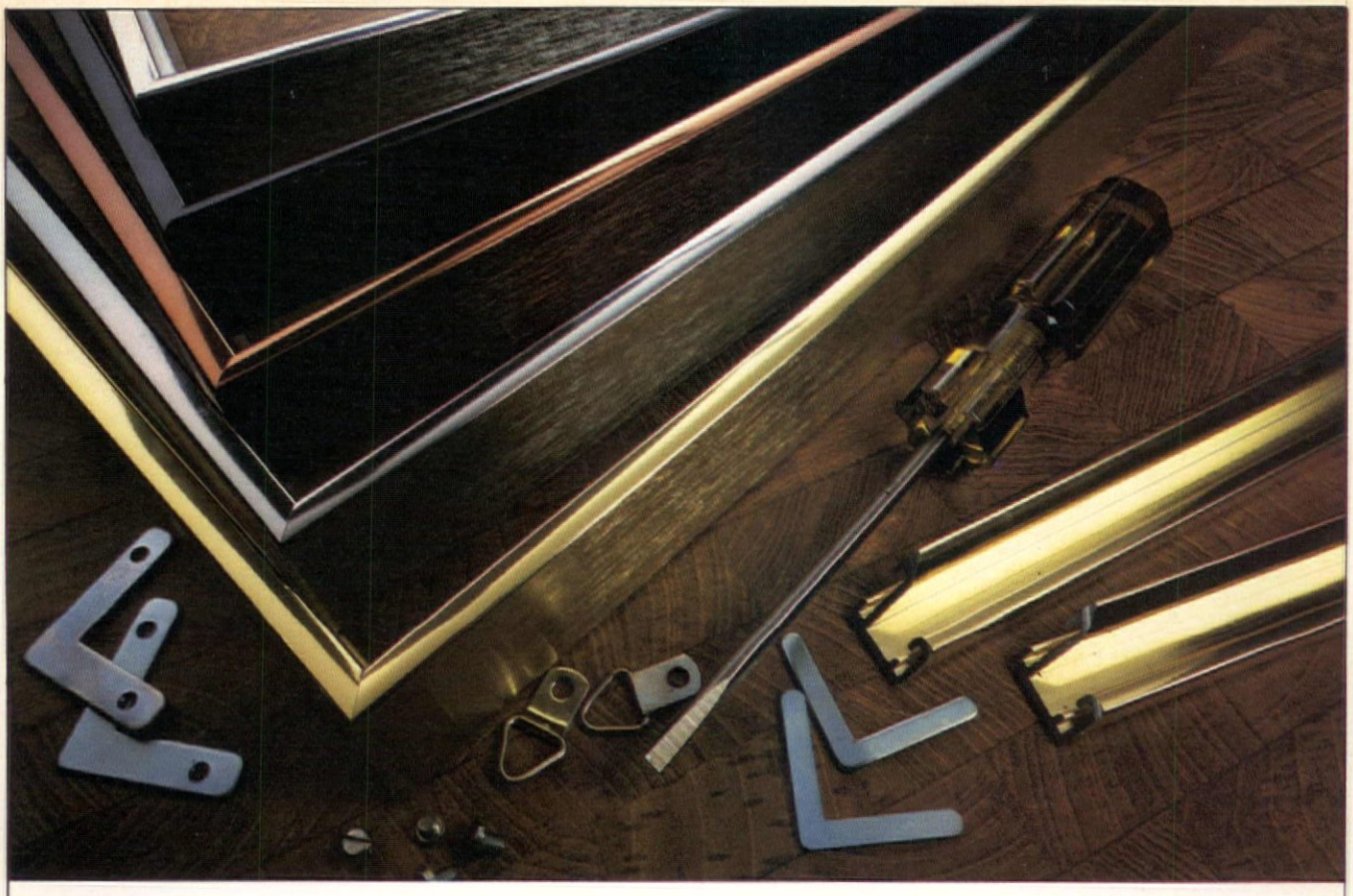
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6"	1.40	2.30	23"	3.10	4.00	40"	4.80	5.70	57"	6.50	7.40
7"	1.50	2.40	24"	3.20	4.10	41"	4.90	5.80	58"	6.60	7.50
8"	1.60	2.50	25"	3.30	4.20	42"	5.00	5.90	59"	6.70	7.60
9"	1.70	2.60	26"	3.40	4.30	43"	5.10	6.00	60"	6.80	7.70
10"	1.80	2.70	27"	3.50	4.40	44"	5.20	6.10	61"	6.90	7.80
11"	1.90	2.80	28"	3.60	4.50	45"	5.30	6.20	62"	7.00	7.90
12"	2.00	2.90	29"	3.70	4.60	46"	5.40	6.30	63"	7.10	8.00
13"	2.10	3.00	30"	3.80	4.70	47"	5.50	6.40	64"	7.20	8.10
14"	2.20	3.10	31"	3.90	4.80	48"	5.60	6.50	65"	7.30	8.20
15"	2.30	3.20	32"	4.00	4.90	49"	5.70	6.60	66"	7.40	8.30
16"	2.40	3.30	33"	4.10	5.00	50"	5.80	6.70	67"	7.50	8.40
17"	2.50	3.40	34"	4.20	5.10	51"	5.90	6.80	68"	7.60	8.50
18"	2.60	3.50	35"	4.30	5.20	52"	6.00	6.90	69"	7.70	8.60
19"	2.70	3.60	36"	4.40	5.30	53"	6.10	7.00	70"	7.80	8.70
20"	2.80	3.70	37"	4.50	5.40	54"	6.20	7.10	71"	7.90	8.80
21"	2.90	3.80	38"	4.60	5.50	55"	6.30	7.20	72"	8.00	8.90

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New assignments: Thompson, Ventulett, Stainback to design for IBM

The Atlanta-based architectural firm of **Thompson, Ventulett, Stainback & Associates, Inc.**, has been retained by International Business Machines, Inc., to design another major southeastern facility on a 701-acre site near Charlotte, N.C. TVS&A also designed and master-planned IBM's award-winning, energy-conserving Atlanta General Systems Division Headquarters. Initial site construction on the new Charlotte facility will begin late this summer .... **Color Design Art,** a national design firm headquartered in Santa Monica, Calif., is designing the third and final phase of Crystal Underground, an underground shopping center in Washington, D.C. .... State Compensation Insurance Fund has retained **Timothy H. Walker & Associates Inc.,** of Los Angeles to do the space planning, programming, and interior design for its new regional office to be located in Culver City, Calif. .... Chicago based design firm **Eva Maddox Associates, Inc.,** will evaluate municipal office space and develop a plan for expansion for the village of Hoffman Estates .... **Innerspace,** the interior design division of Bank & Office Interiors, was recently awarded two major design contracts. The group will be responsible for the interior planning and design of United National Bank, Cocoa Beach, Fla., and Port Angeles Savings & Loan, Port Angeles, Wash. .... The Washington, D.C., and Philadelphia-based firm of **Kenneth Parker Associates** has designed the interiors for The National League of Cities headquarters in Washington, D.C. The theme of cities is featured throughout.

Mergers: Brown Jordan acquires Eagle Manufacturing Co.

The **Brown Jordan** division of Scott Paper Company has acquired **Eagle Manufacturing Co.,** a California manufacturer of indoor lighting fixtures. Eagle will continue to operate with its current management. Brown Jordan, which produces metal and rattan furniture, has also acquired a new factory/warehouse for the exclusive use of their rattan furniture operations. The new facility is located in the City of Industry, Calif. .... **Pennsylvania Carpet Mills** has purchased the weaving mills of the **Philadelphia Carpet** division of Shaw Industries, Inc. The Philadelphia-based facility produces custom Wiltons and custom and running line Velvets for contract use.

Office product design show at Pacific Design Center prepares for opening

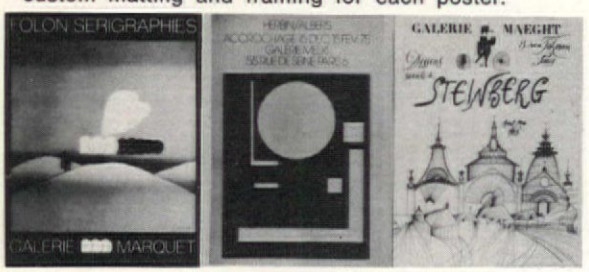
Los Angeles — The Second Annual Office Product Design Show & Conference will open October 22-24 at the Pacific Design Center. Sponsored by the Institute of Business Designers, the three-day event will combine exhibits by leading manufacturers with a design conference highlighted by a series of seminars.

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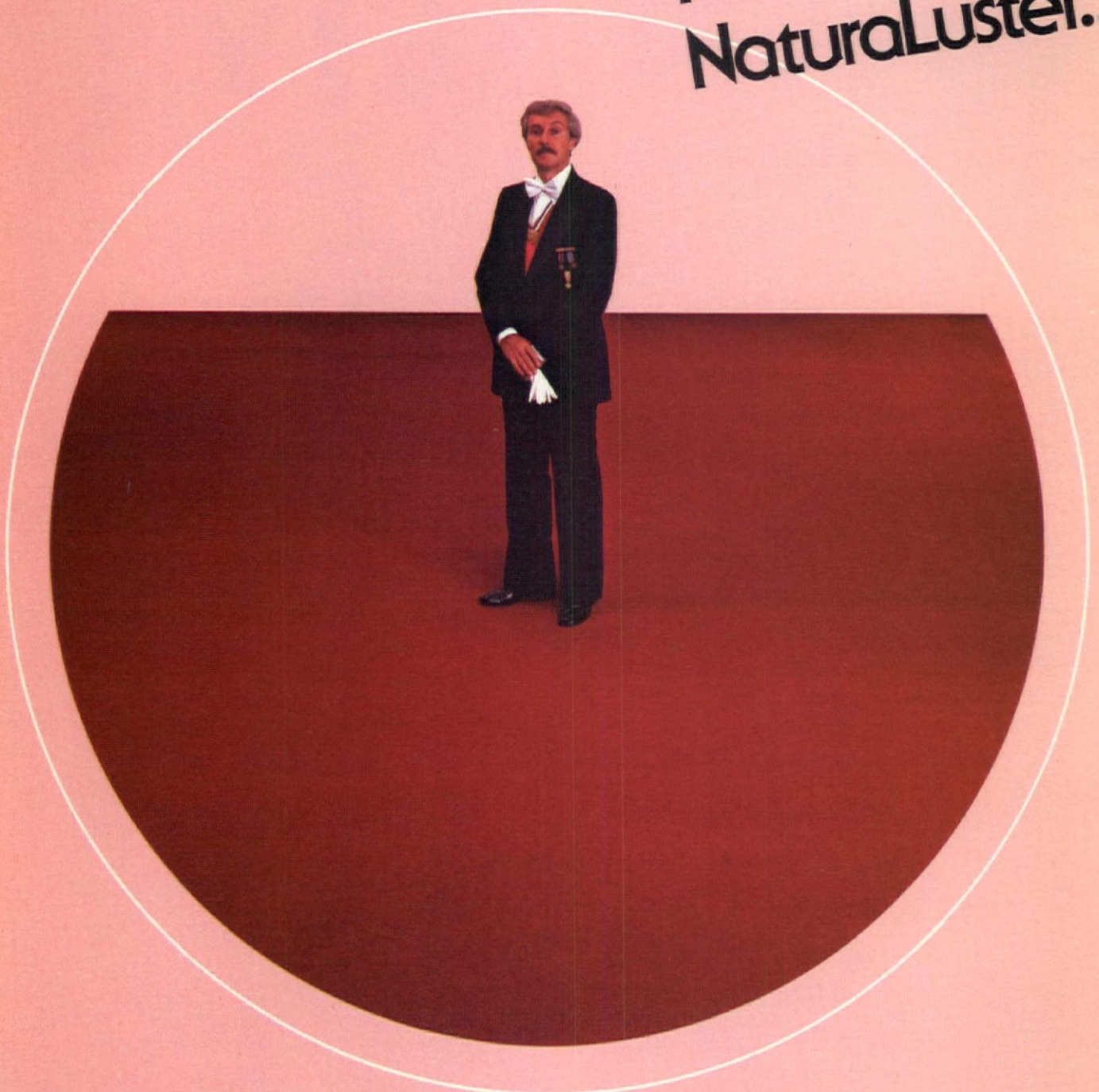
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Suede Fashion has stamina to go with its sophisticated styling. This carpet is engineered to provide high-performance in heavy traffic. Its broad color palette — favoring the classic suede tones along with other fresh hues — gives considerable decorating flexibility to the interior designer.

The exceptional value, the wide color assortment and the rugged durability offered by Suede Fashion gives this carpet outstanding versatility. It can readily be specified for general office areas as well as executive spaces and conference rooms. It can also be recommended for any installation requiring high style along with superior performance.

All commercial carpets made with Anso-X nylon are engineered for superior performance.

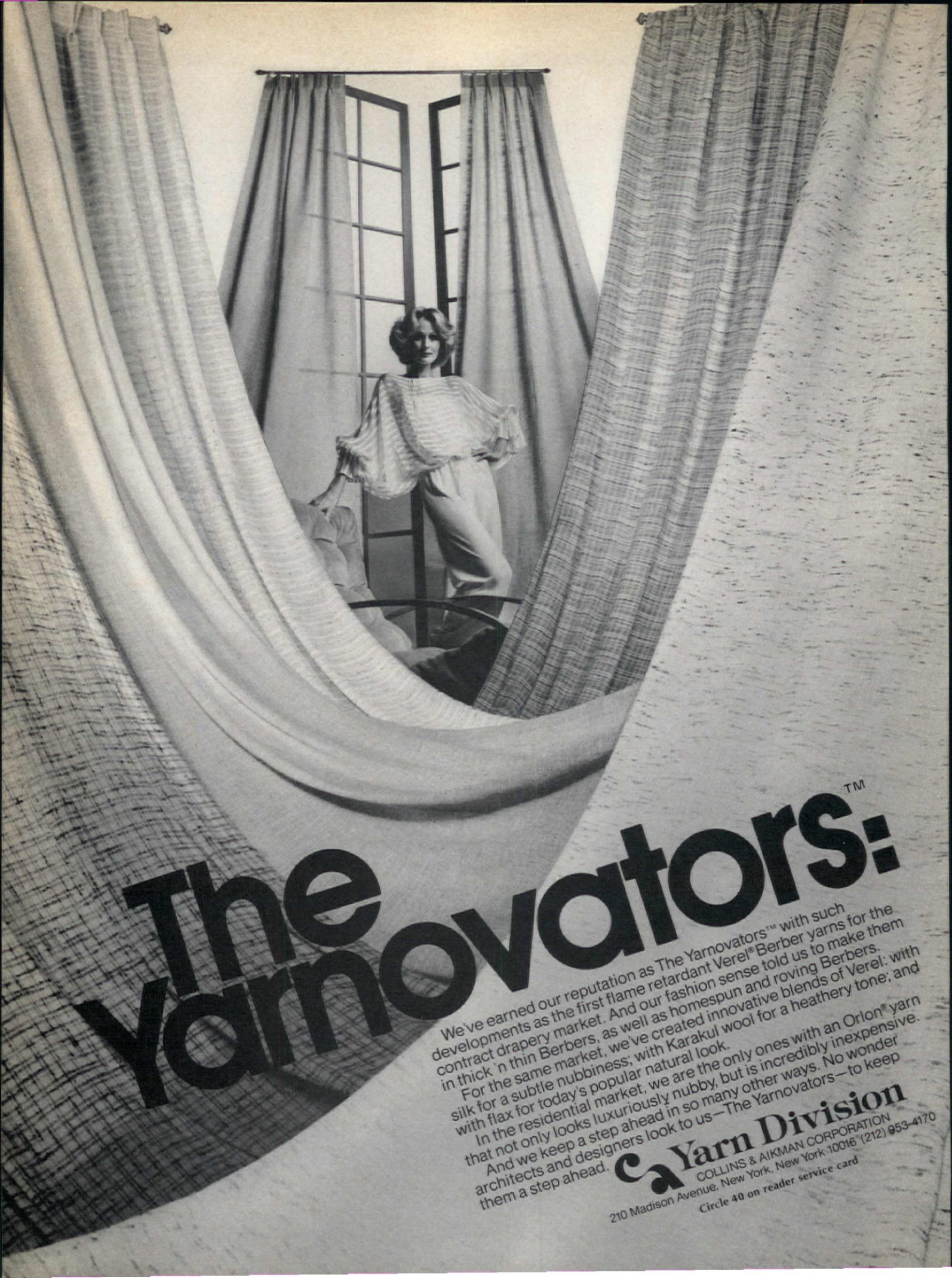
- Anso-X "reduced soiling" fibers for outstanding appearance retention.
- Permanent static control.
- Rigorous performance tests, including a 100,000 tread floor test for every cut style.
- The strongest wear and static guarantees in the industry; a lifetime anti-shock guarantee as well as replacement if any portion of the carpet wears more than 10% in five years. That's the Allied Chemical Guaranteeth® . . . the guarantee with teeth.™

Is it any wonder that Anso-X NaturaLuster nylon is Karastan's first choice when styling carpets of elegance and sophistication. For more reasons why it should be your choice — and for a free brochure on all Karastan Carpets, write or call Allied Chemical Corporation, Fibers Division, 1411 Broadway, New York, 10018. (212) 391-5079. Ask for a Commercial Carpet Specialist.

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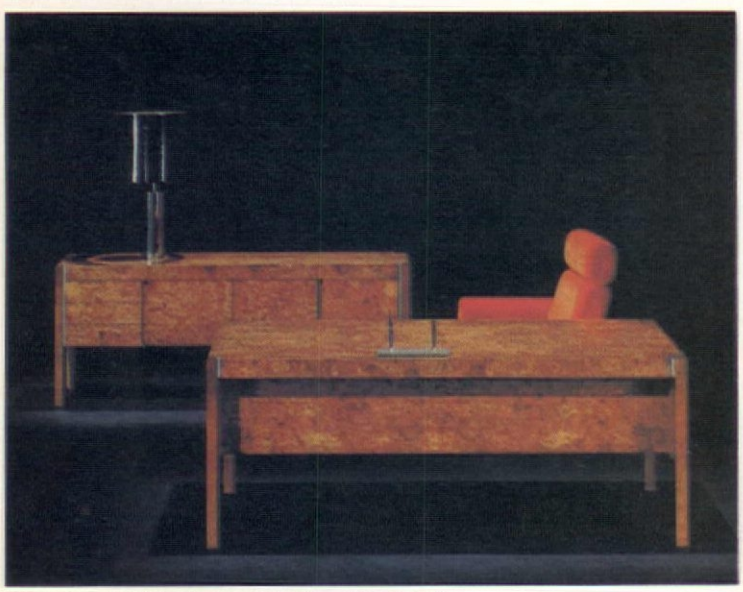
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System/Dimension 8



Designers: Benoit Ducharme - André Laurent/Serie 1800



Designer: André Laurent/Serie 1200

Ernst Associates first to receive Kwik File Sales Award

Minneapolis — Ernst Associates, Ltd., a Chicago-based office and residential furniture representative, was the first



Ernst Associates president Bill Ernst (l.) receives trophy from Roger Howe, national sales manager of Kwik File.

firm to receive the Silver Fox Award, to be presented annually by Kwik File to its leading sales-producing representative.

The award, designed to be a traveling trophy, is determined on the basis of points representing total sales and percentage of sales goal attained against the previous year's sales.

Kwik File, a division of Zero Max Industries, is a supplier of office and mailroom equipment.

Blind sales manager spends 80 percent of time in travel

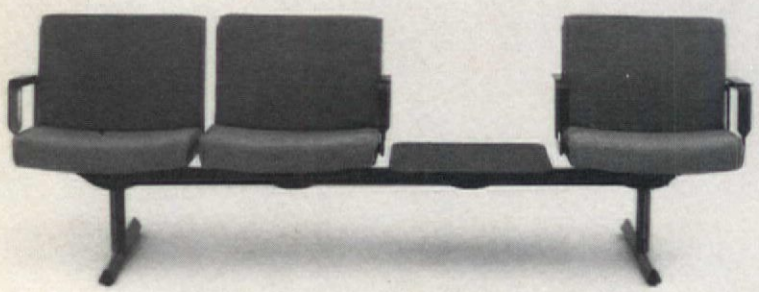
New York — Joel Leven, who has been with Curvecraft since April of this year, is almost totally blind. He sustained his injury during the Korean War, yet he has not let it affect his active business life. As sales manager for Curvecraft, a company which makes contract office and secretarial chairs, Leven does a great deal of traveling. He has been in the contract office field for over 22 years. Eighty percent of his time is spent in travel, and Leven calls his blindness an inspiration rather than a handicap. "I don't even think about it," he adds. "I just work harder."

Woodworking show returns to Los Angeles for 1979

Los Angeles — The 12th biannual Woodworking, Machinery & Furniture Supply Fair, sponsored by the Suppliers Chapter of the California Furniture Manufacturers Association, will be held November 9, 10, and 11, 1979, at the Los Angeles Convention Center.

Recent increases in both the number of exhibitors and attendance reflects the industry's growth, and the once regional show attracted buyers from 42 states and several foreign countries in 1977.

The 1979 event will include a new, special heavy machinery section and larger displays. The show committee is headed by Jack McDougall of Lee Foam Products and will be composed of industry leaders from all aspects of furniture manufacturing. For further information: Woodworking, Machinery & Furniture Supply Fair, 9911 W. Pico Blvd., Suite 630, Los Angeles, CA 90035; (213) 556-0513.



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AFKA Modular Seating and comfort



Seats are 21" wide for more than adequate roominess. 2½" thick polyfoam cushions make seating pleasurable.

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AFKA Modular Seating and value



Compared to traditional frame and upholstery construction, AFKA Modular offers outstanding value. It is constructed for minimum upkeep and a long useful life. Heavy-duty fiberglass shells wrap around sides of cushions for protection.



To change decor, replace when worn, or to clean, cushion removal is simple. Marred shells are easily cleaned. A fresh, new look can be achieved at minimum expense by maintenance personnel.

Floor cleaning is simple with wide clearance between seats and floor, and minimum base obstructions.

AFKA Modular Seating and aesthetics

AFKA's contemporary styling has found acceptance in a variety of decor. Textured shells are offered in harmonious colors; cushions in long-wearing, stain-resistant vinyls and fabrics, or your own material. Bases in 3 styles.

For more information on AFKA Modular, contact Krueger, Box 8100, Green Bay, WI 54308, or call 414/468-8100.

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The hand that shaped this tuft made this chair a Gregson.

Each hand that makes a Gregson adds something to it. Each detail of workmanship adds a measure of integrity to the finished chair. The result is a chair that lasts for years because it's a Gregson right down to each tuft.

Discover the pleasure of getting together with a Gregson.

BIFMA Member



Gregson Furniture Industries . Liberty, N.C. 27298

Showrooms: Chicago Merchandise Mart/Dallas World Trade Center/ Denver-1940 Blake Street/New York Furniture Exchange/Seattle-915 Western Avenue/Liberty, North Carolina

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PEOPLE/NEWS

Pentagram, one of Europe's leading design studios, has opened a New York branch at 251 Park Avenue South. American designer **George Nelson** has joined Pentagram as a partner. **Colin Forbes,** the British designer and partner of Pentagram, is moving to New York to take on responsibility for American operations. He remains executive partner of Pentagram internationally.

Bill J. Davis has joined 3D/International as a senior associate and director of contract administration. The new department will provide supervisory services for the construction of interior architecture projects.

Anne Yukon has been named Assistant Manager and Director of Contract Sales in New York City for the Selig Mfg. Co., Inc., manufacturer of contemporary upholstered furniture.

Eileen Harvard, ASID (shown) has been appointed General Manager of Interplan, Cannon Design Inc. space planning and interior design division. Interplan services include space planning, interior and graphic design, and installation management for a variety of interior environments.



Harvard

James E. Thompson has been appointed director of marketing for Rosemount Office Systems, Inc., manufacturer of open office systems and partitions and other office products.



Rossbach

Ray Spangler has been appointed Regional Manager for southwest Ohio, Kentucky and southern Indiana for Davis & Associates.

Gary Rossbach (shown) who joined Giffels Associates, Inc. in 1976 as co-manager of interior design, has been promoted to Manager.

Daroff Design Inc. has opened an Atlantic City office, located at 1421 Atlantic Ave., Atlantic City, N.J. The Philadelphia-based firm offers a full range of design services including interior architecture, design, space planning, graphic and industrial design.

Walter B. Guinan (shown) has joined Jute Carpet Backing Council as good will ambassador and special consultant.



Guinan

Donna May Woods has joined Boussac of France, Inc. U.S.A. as Manager of Marketing & Product Development. The firm plans major new fabric and wallpaper collections in the near future.

Ralph Wilson Plastics Co. has awarded $1,000 college scholarships to ten Texas high school seniors for the best essays on "how to preserve America's private enterprise system."

"Behind a Risom/Burr, I feel very visible."



BIFMA Member

"My friends never fail to recognize me behind my Risom/Burr. It lets my personality come through, it doesn't dominate or smother me. This is a priceless quality in a desk. Because, down deep, everyone wants to be visible. Even I."

The Risom/Burr Desk Collection by Howe

For details on the complete line, write:
Howe Furniture Corp., 155 East 56th St., New York, N.Y. 10022
Or call collect: (212) 826-0280
Canada: Constellation Contract Furniture, Markham, Ontario

The secret of a great desk is not why, but Howe.

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Joan Blutter, FASID, and Joyce Vagasy, ASID, are designing the new Chicago Merchandise Mart showroom for **Columbus Mills.** The area will be located in Space 1844 and will be used for office and conference facilities as well as display space.



Golisano

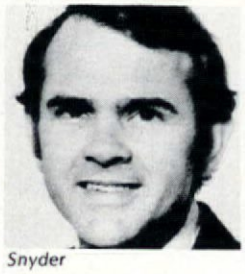
John C. Golisano (shown) has been promoted to contract sales manager for the Mohawk Carpet division of Lack Carpet Co., Inc. He will be responsible for non-residential sales for Lack-New York and Lack-Pennsylvania.

Facit-Addo, Inc. has announced the move of its New York City branch to larger quarters at 919 Third Avenue.

Ronald Chanutin has joined Barrett Hill Inc. as an account executive working exclusively with architectural and designs firms.

Manuel Canovas will make his collection of fabrics, wallcoverings and carpets available to American designers at his new offices and showroom at 979 Third Ave., New York.

Robertson Carpet Corp. has appointed **John M. Snyder** (shown) vice president/sales.



Snyder

Robert Stein has been named Vice President in charge of international and national sales for Jack Denst Designs, Inc.

General Tire & Rubber Co. has announced the formation of GTR Wallcovering Co. and the appointment of **A.M. Personeus** as its president. The new firm will be responsible for all sales and marketing functions for its full range of vinyl wallcoverings.

Castelli Furniture Inc. has acquired a showroom space in the Los Angeles Pacific Design Center.

Eurotex Carpets has leased additional space to expand its showroom at The Marketplace, Philadelphia. The new section will include more contract wallcoverings.



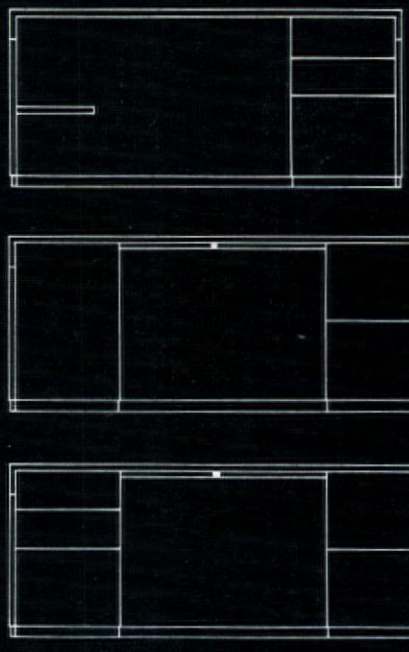
Berry

Edward A. Berry (shown) has been promoted to Vice President of Interiors Unlimited. **Herb Palans** is now president and **Irving Applebaum** is Chairman of the Board.

Garson Hertzberg has been appointed Sales Manager of The Chair Factory, Division of Carlson Furniture Industries.

Peter Knuppel has joined Kenneth Parker Associates as director of the firm's lighting design group.

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LOW PROFILE SERIES

For the Executive Mind ahead of its time. Furniture that gives the right impression of position, authority and management style.

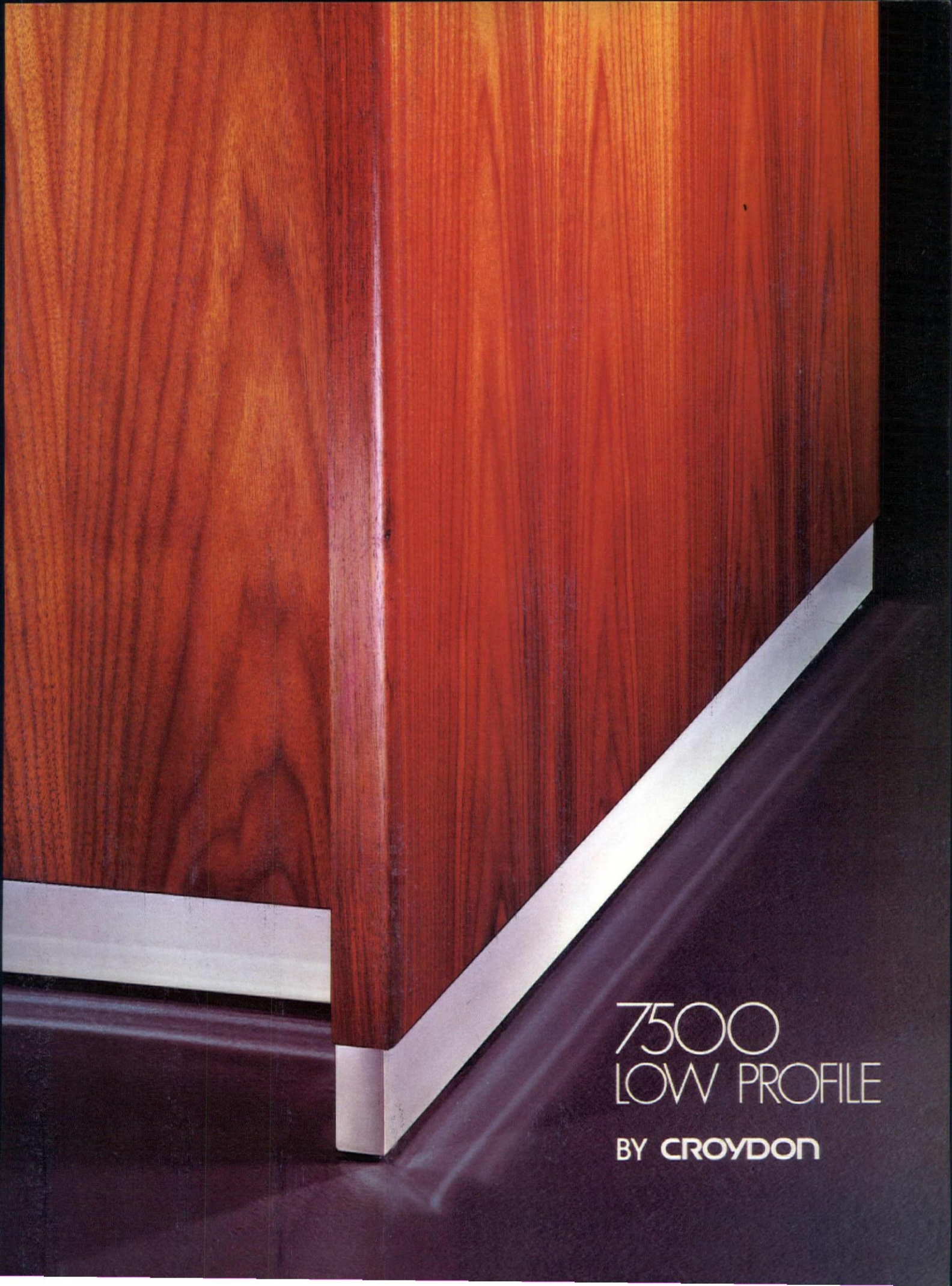
Croydon's 7500 Low Profile Series meets these demands. Carefully handcrafted from spliced veneered panels with leading edges headered with solid lumber sections, the Croydon craftsman's attention to detail is also manifest in the recessed back panels on desks; the slightly rounded edges and corners; the perfectly mitred joints, and many other outstanding features . . .

The 7500 Series: for executives who know their minds. From the master touch of Croydon craftsmen.

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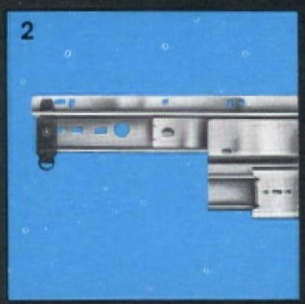
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Showrooms at:
Place Bonaventure, Montreal, Que.
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LOW PROFILE
BY CROYDON

It Wasn't Easy to Improve Upon Grant's Velvet Touch Slides, But, We've Done It.





1. all ball bearing for smoothness of action
2. non-handed quick-disconnect strip (drawer member)
3. positive "lock-in" device prevents drawers from falling out in transit





"Velvet Touch" is Grant's way of signifying the quietest operating, smoothest moving, most efficient slides ever made. And now there are four new Velvet Touch Slides, each designed to do its job without equal.

These new slides boast precision engineered quality construction throughout.





4. built-in "hold-in" device prevents bounce back (527 & 555)
5. only ½" side space
6. positive "in" and "out" stops



511—75 lbs. capacity box drawer slide

512—75 lbs. capacity center drawer slide (does not require side walls)

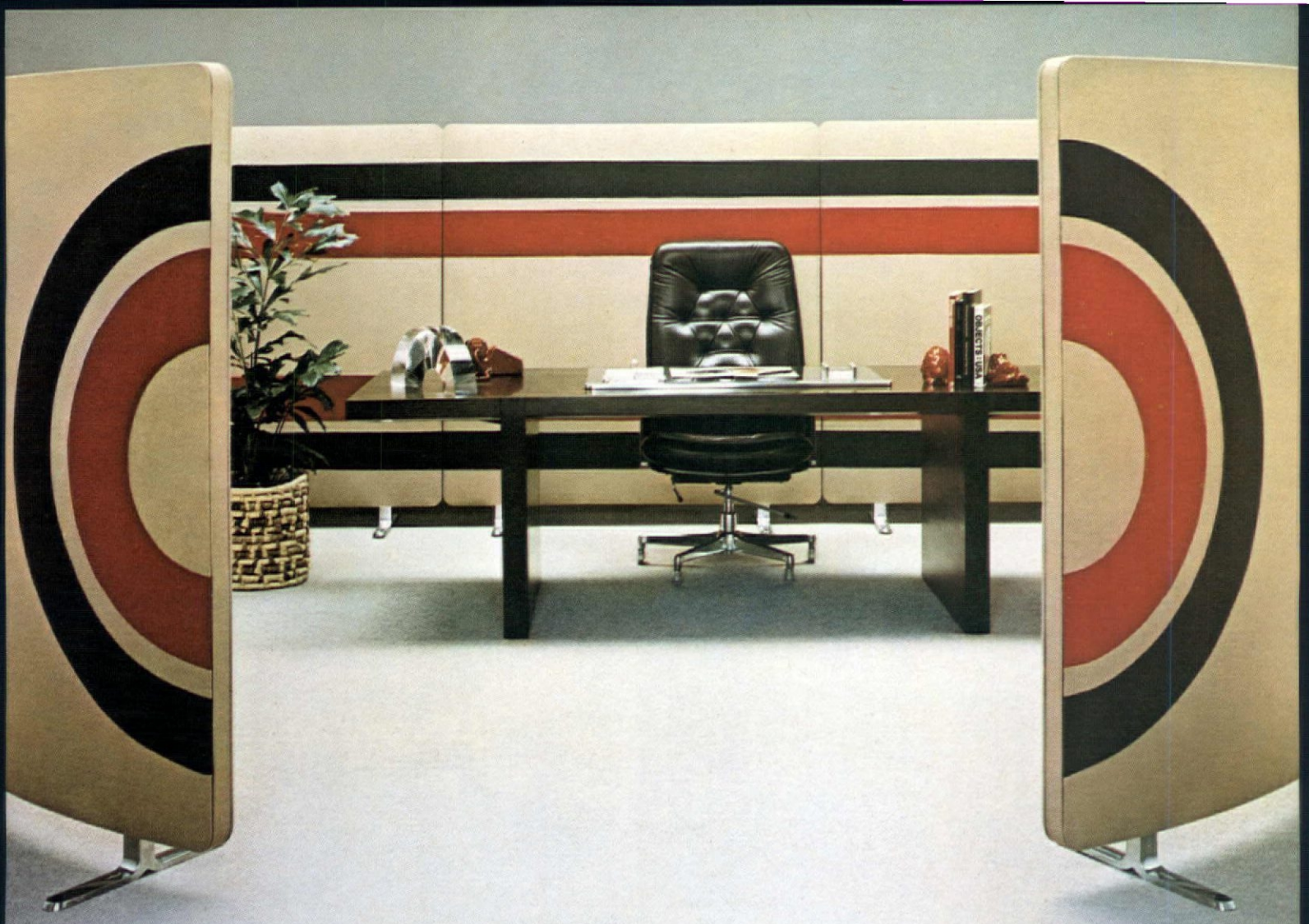
527—100 lbs. capacity slide with progressive action and full extension

555—150 lbs. capacity heavy duty drawer slide with progressive action and full extension

GRANT®

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A Division of Buildex Incorporated
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Introducing ScreenOne

From the inside out, ScreenOne™ has been designed for beauty and flexibility. With a thick and luxurious look and feel, it's elegant enough for the chairman of the board. Yet the removable cover material and free-standing design make it practical enough for the word processing center.

Your choice of striking graphic patterns, many sizes, colors and trim options, as well as the highest acoustical and fire ratings.

From the inside out, there's never been a screen like ScreenOne. Write Vogel-Peterson, Elmhurst, IL 60126, for more information.

VOGEL PETERSON

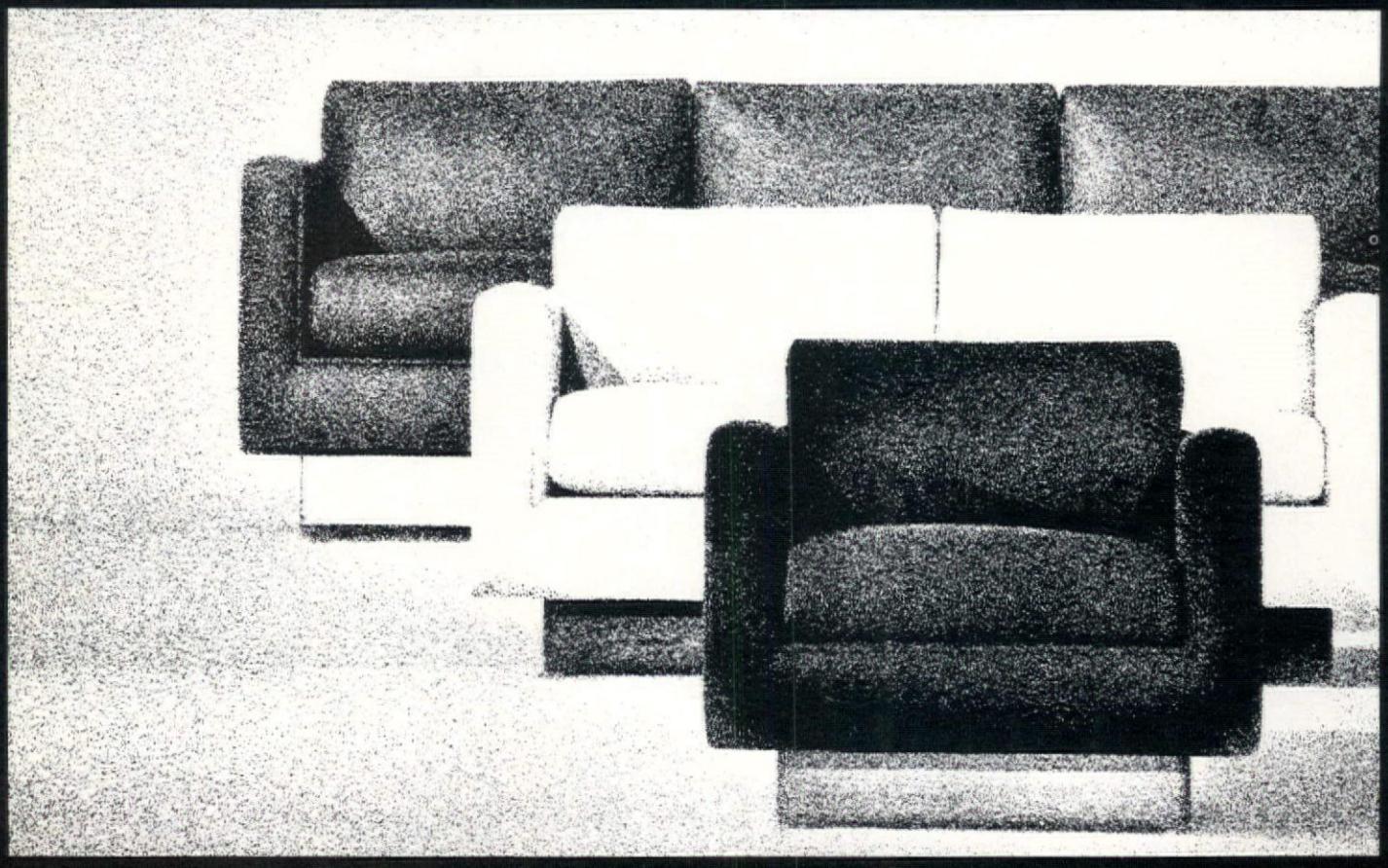
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Quick Delivery Program

Metropolitan's new QD program allows delivery within three weeks on selected products: high and low back executive chairs, two tables and an upholstered seating group.

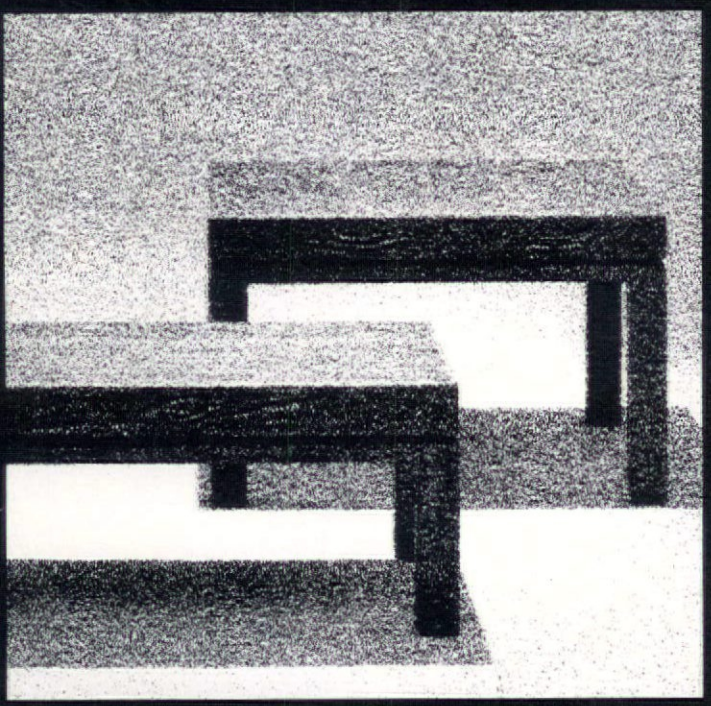
Available in special QD fabrics, leathers, oak and walnut.

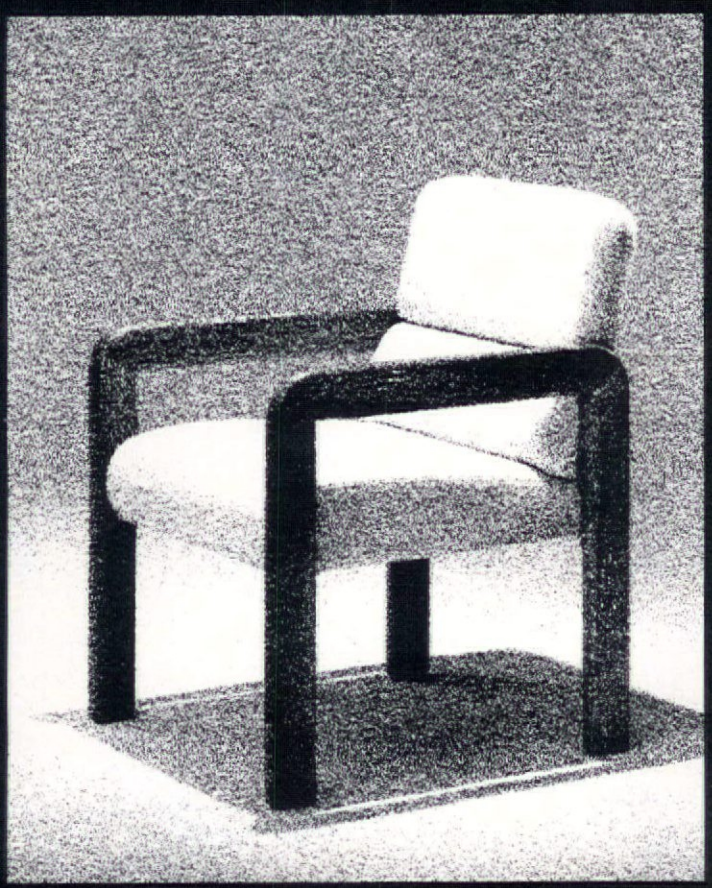




Metropolitan Furniture Corporation
950 Linden Avenue South San Francisco, California 94080

Showrooms San Francisco, Los Angeles, Dallas, Chicago, Houston, Atlanta, Philadelphia, Washington DC, Boston, New York, Miami.





Graphics/Ross

metro









INTEREST EARNER

The Zefran® Blend CR-4 carpet in Wisconsin's Brown Deer Bank has already paid dividends: it helped the bank win the AIA, Wisconsin chapter Honor Award for design excellence.

But colorful, wool-like eye appeal is only one reason why this carpet was specified for the bank. Made of Dow Badische Zefran® Blend CR-4 spun of 70% acrylic/30% nylon staple fibers, the carpet has a durable, abrasion resistant strength that can stand up to years of hard use without marring its aesthetic good looks. In fact, it has been Performance Certified by Dow Badische specifically for extra-heavy commercial traffic, and it also carries the Zefstat® five-year static-free carpet warranty.

The Zefran® Blend CR-4 comes in a huge inventoried yarn bank of colors, and these can be plied into thousands of colorations to suit your specifications. And it is just one of a full range of carpet blends and yarns that Dow Badische makes for contract commercial carpets. You can see them all in our Contract Carpet Selection and Specifications Guide. Get your copy before specifying your next carpet installation. Call or write: Dow Badische, Contract Carpet Consultants Service, CREATE* Center, Williamsburg, VA. 23185, 804-887-6573.

PERFORMANCE CERTIFICATION

DOW BADISCHE

Zefran® and Zefstat® are registered trademarks of Dow Badische Company.

*CREATE is a registered Service Mark of Dow Badische Company.

Dow Badische produces acrylic and nylon fibers and yarns especially engineered for carpets of beauty and performance.

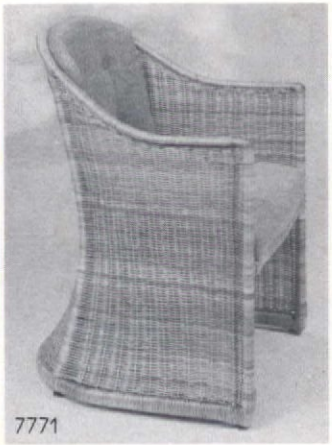
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Antron® III

Antron® III hollow filament nylon. The carpet fiber with lasting good looks and durable static protection. At Upjohn.

"Antron" III hides soil. Antron* III hollow-filament nylon is designed to mask the presence of soil. You can see the remarkable hollow-filament structure of this fiber in this 250X electron micrograph. The four microscopic voids optically scatter light to hide soil. This configuration also creates the effect of blending soil concentrations into the overall carpet look. The smooth exterior shape minimizes soil entrapment to facilitate cleaning.

"Antron" III controls static shock. "Antron" III nylon offers built-in protection against static shock. Its nylon sheath and core of polymeric conductive material is designed to control the generation of static electricity comfortably below the level of human sensitivity. This protection works well in all locations, including areas where relative humidity is extremely low. Extensive Du Pont tests confirm "Antron" III maintains effective static control even after 3 million traffics, repeated vacuuming and regular shampooing.

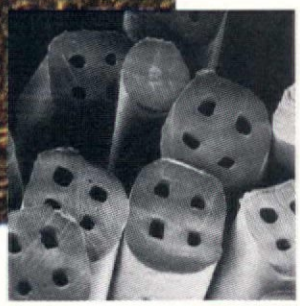
"Antron" III is durable. Fiber loss due to abrasive wear is negligible, in regular or heavy-traffic sites, with pile of "Antron" III nylon. And "Antron" III has a subdued luster which, unlike bright or sparkle luster fibers, does not dull rapidly in contained high-traffic areas.

Why Upjohn chose "Antron" III. The Upjohn Company wanted carpet outstanding in low maintenance, wear resistance, and long-term appearance-retention qualities for its International Division headquarters in Kalamazoo, Michigan. That's why they selected and installed more than 11,000 square yards of carpet with pile of "Antron" III nylon throughout the building. And that's why "Antron" III nylon is the leading contract carpet fiber brand.

Specifiers' Information Kit— Write, Du Pont Contract Carpet Fibers, Centre Road Building, Wilmington, Delaware 19898, for a manufacturers' resource list, a commercial office building specification guide, a maintenance manual and an "Antron" III anti-static brochure.



Magnification of 250X "Antron" III nylon showing hollow filaments and round, anti-static filament.



MAN MADE FIBERS LIFE MADE BETTER

Flooring Contractor: Central Tile and Terrazzo Company, Kalamazoo, Michigan

* Du Pont registered trademark. Du Pont makes fibers, not carpets.

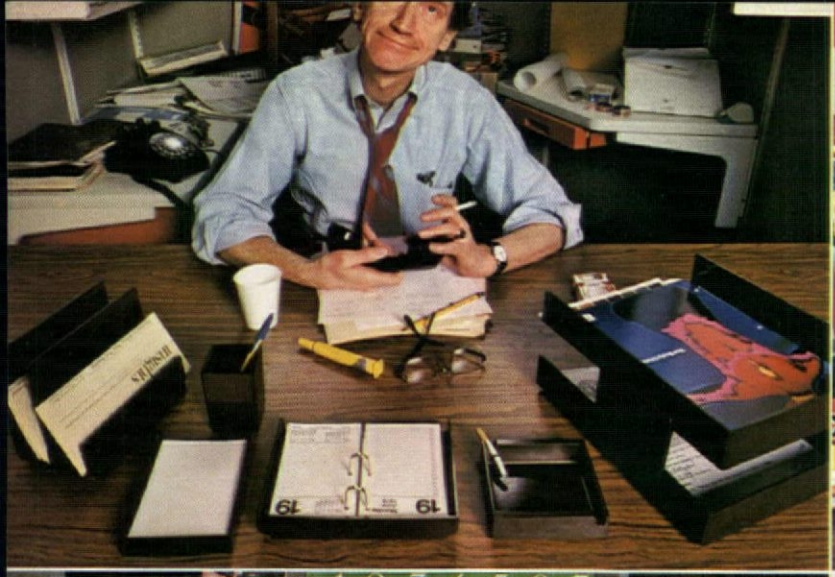
Antron® III

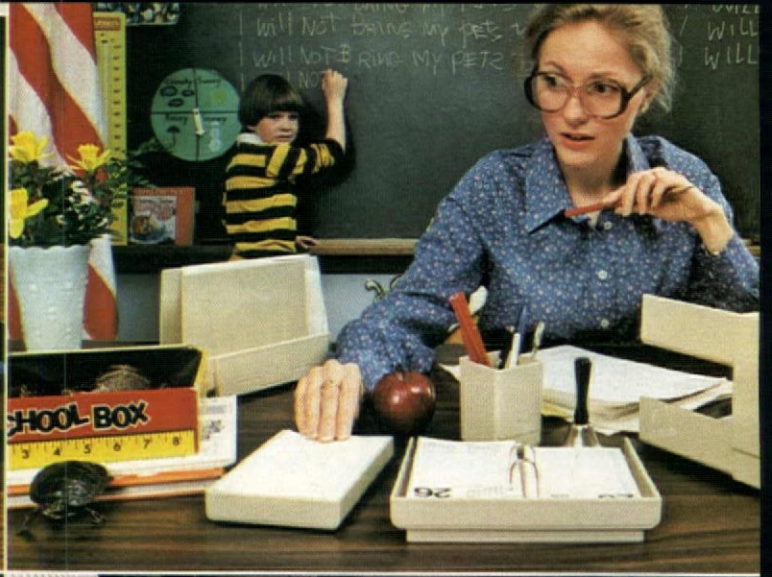
hollow filament nylon

The leading contract carpet fiber brand.

DU PONT

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WE MAKE DESIGNER II FOR EVERY KIND OF ORGANIZATION.

RUBBERMAID COMBINES BEAUTY WITH EFFICIENCY.

No matter what the business operation may be, Rubbermaid's Designer II is just right for every desk.

Recently cited by *Industrial Design* magazine "For Excellence of Design," this superb collection helps make organization of any desk a simple task. Each individual piece has a rich, heavy feel—plus strong, seamless Rubbermaid construction for a look that will remain contemporary for years to come.

And now Rubbermaid introduces a brand new Designer II ashtray that's specially made to resist stains and mars.

And it won't scratch desk surfaces either.

Designer II is available in contemporary orange, smoke, dark brown, black, sand, or classic black and walnut—and is ideal for today's look in interior landscaping. Not only will it fit beautifully into every decor, but best of all, its moderate price structure will fit into virtually every budget. For example, two letter trays with risers retail for under $12.



For more information on this exciting line, see your Rubbermaid distributor, or write us at Winchester, Va. 22601, phone (703) 667-8700.

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WATTS NEW

ENERGY MANAGEMENT
VIEWS FROM NECA -
THE NATIONAL ELECTRICAL
CONTRACTORS ASSOCIATION VOL. II NO. 3

HOME BUILDERS DESIGN WITH OPERATING COSTS AS A GOAL.

A recent study of "Builders' Practices in Energy Conservation"* by Professional Builder magazine disclosed some interesting facts. Natural gas was reported as either unavailable or restricted by 108 out of 173 builders. Oil was reported to be either unavailable or restricted by 45 of the same builders. In contrast, 161 of the 173 builders said that electricity was readily available. Their use of electricity is further documented by the percentage of builders who reported its application in space heating, cooling, cooking, and water heating as shown in Table 1.

TABLE 1

	Heating	Cooling	Cooking	Hot Water
Single Family	54.9%	86.1%	82.9%	62.1%
Multi-Family	50.3%	72.1%	67.6%	47.9%

*Copyright 1977 by Cahners Publishing Co.

Of course, these conditions vary from region to region to some extent. But, the trend toward all-electric building certainly seems to be motivated by necessity as much as anything else. Since most builders realize that electricity generated from coal, nuclear fuel and hydro-power is our most realistic alternative to scarce oil and gas one might think that electrical contractors are overjoyed at the growth potential they can anticipate. But the outlook is a mixed blessing. A disgruntled homeowner is hard to live with.

You see, in their rush to provide energy efficient housing, builders may be overlooking some significant design aspects of all-electric structures. Merely installing electric appliances in a conventional structure can result in a very expensive home for the owner to operate. The horror stories about electric heating costs are legion. On the other hand, *many homeowners are extremely happy with their electric bills,* even when compared with nearby homes of comparable size fueled by gas or oil. The difference is in the basic design of the system.

Granted energy conservation is more important to home buyers, and hence is being factored into designs by home builders. Since builders are insulating more and paying more attention to heat loss and heat gain characteristics of their building envelopes, you may be interested in what a Colorado firm, Applied Science and Engineering, found out about homes in the Denver area. As reported in Air Conditioning, Heating & Refrigeration News, AS&E found that highly insulated homes can consume as much energy as lightly insulated ones. They found that excessive infiltration, the process that carries warm air out of the house and cool air in, can account for up to 57% of building heat loss. This heat escapes through vents, chimneys, and flues required by fossil-fired furnaces and hot water tanks. Electric heat does not require such ventilation and obviously offers great advantages, if effectively designed. But when it comes to the electrical and mechanical systems, too often design responsibility is placed in the hands of the lowest bidder. The results are predictable and can neutralize all the good planning that goes into the structure.

More performance oriented mechanical and electrical design that is coordinated with the building structure is needed for best results. The vast array of new electrical appliances for space and water heating, cooling, and cooking requires that carefully evaluated scientific judgments be made from the outset. Local climate conditions, fuel costs and billing procedures all have a bearing on the outcome. It is not enough to allocate a space somewhere off in a corner for the furnace, water heater, and air conditioner and expect the lowest bid to produce the best results. The whole housing package must be designed as an integrated system, if electricity is to fulfill its real potential. *What is needed is a design with operating costs as a goal, not a result.*

Who pays for the additional costs? No one, because there need not be any. The small additional investment in design can probably be compensated for in a more efficiently built structure. And with better plans and specifications to bid from, qualified electrical contractors can produce a more efficient and less costly job. For help in working with design professionals in your area, contact a qualified electrical contractor. He knows that good teamwork pays off for everybody.

WHEN YOU PLAN FOR ELECTRICITY, PLAN WITH A PROFESSIONAL.

Revel in a rich textured rug (MIRA-ROMANTICA), linen draperies sketched in reds, blues and oranges (MIRA-CASTELLO I), and upholstery in bright orange (MIRA-OBJECTA).



Harmonize in blue: printed cotton draperies (MIRA-DECOR I), lush velour carpet (MIRA-CONTRACT II) and a touch of sheer voile (MIRA-VOILE PLAIN). Or add contrast: semi-transparent, lightly-etched casements in white (MIRA-FANCY) and grey upholstery (MIRA-FABRIC).



Warm the room with autumn colors: yellow, rust and brown, print draperies in 100 per cent cotton (MIRA-CAMPAGNE II). It's your choice of carpet: chocolate velour (MIRA-CONTRACT II) or maize-coco (MIRA-PANAMA II).



The Elevation Ascend to new levels of interior design. A step above the conventional, we offer a multitude of ideas for coordinating draperies, carpets, upholstery weaves and much more. MIRA-X is a swiss-conceived textile collection that gives you the freedom to expand your decorating ideas in any home or office. Reach for the sky! Choose from any of our elevating combinations or create your own. The MIRA-X decorating concept never dictates, but allows you to create your own solutions in your own style. Select one color and match it with all its subtle tones (up to 50 hues in carpets and draperies alone). It's an uplifting idea.

MIRA-X International Furnishings Inc.
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Yes, I'd like to learn more about the MIRA-X collection. Please send me your 20-page color catalogue free (postage prepaid).

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The Ultimate Campaign!

A superb collection of *campaign* tables, chests, planters and pedestals are now available in unusually rich and varied materials. Natural woven copia grass, gleaming chrome and polished brass, all with brass trim, combine to make these tastefully designed units marvelous attractions. Beautifully hand crafted and *priced* to sell. For details contact:

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Manufacturer's representatives inquiries invited

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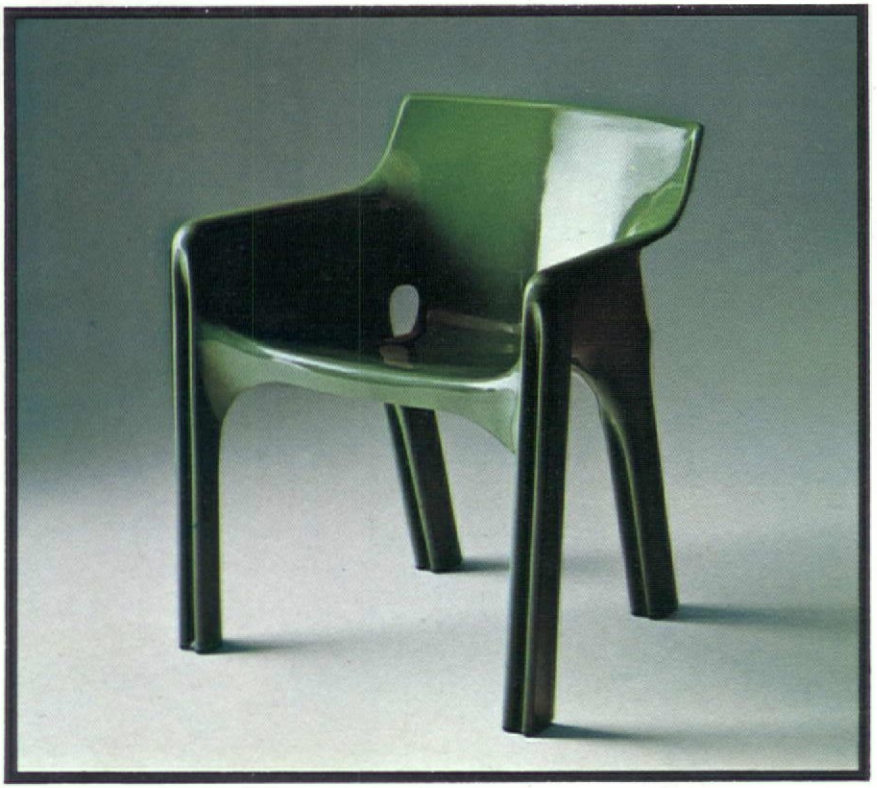
Showrooms: Atlanta, Boston, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Miami, New Orleans, New York, St. Louis, San Francisco, Seattle.

PAUL WIELAND, INC.

Shown: Full custom 58'x8'6" 100% wool tapestry in 24 custom colors for Citizens National Bank, Decatur, Illinois. An original design by Richard Schallert, interpreted by Paul V' Soske of Paul Wieland Inc. Citizens National Bank Designer-Builder: Bunce Corporation, Wm. H. Bliss I.B.D. Photography: Barbara Martin

Circle No. 82 on reader service card





GAUDI... where the material makes the difference.

design Vico Magistretti

Armchair in **Reglar**®

Available in white, green, dark brown, and Chinese red.

Width 23 5/8" Depth 21 5/8" Height 28 3/4"

Reglar® is the registered trade mark of the fiberglass reinforced polyester produced by Artemide.

Reglar® is a thermosetting plastic (solidifies under heat) consisting of a thick mat of glass-fibers impregnated with polyester resins. The fibers have a reinforcing function in the resins similar to that of the iron rods in reinforced concrete.

Reglar® has excellent tensile strength and a high resistance to impact, scratching and high temperatures. Further more, it has antistatic properties, and used outdoors is totally weather-proof.

Reglar® FG4000 and LP6000 have been tested according to the ASTM D-635-75 standard method of testing for flammability and self-supporting plastic materials.

Reglar® FGR 5000 has been tested according to UL 94 Vertical Burning Test for flammability of plastic material. Classified as 94V-O.

Of the same material:
Gaudi armchair



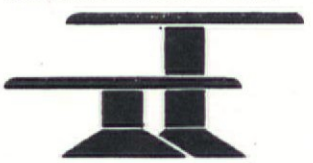
Stadio tables and
Selene chairs



Vicario armchairs



Tessera and Mezzatessera tables



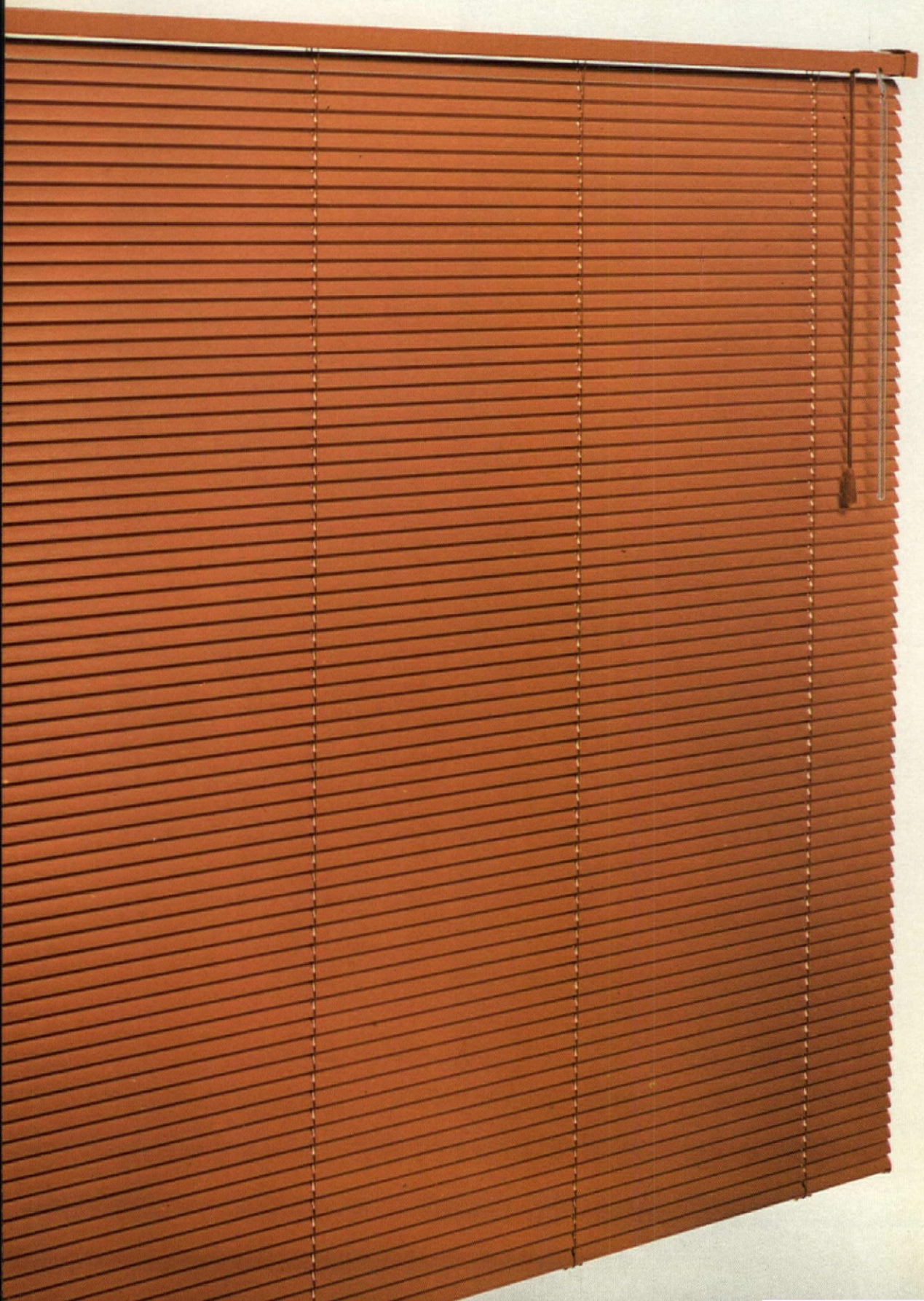
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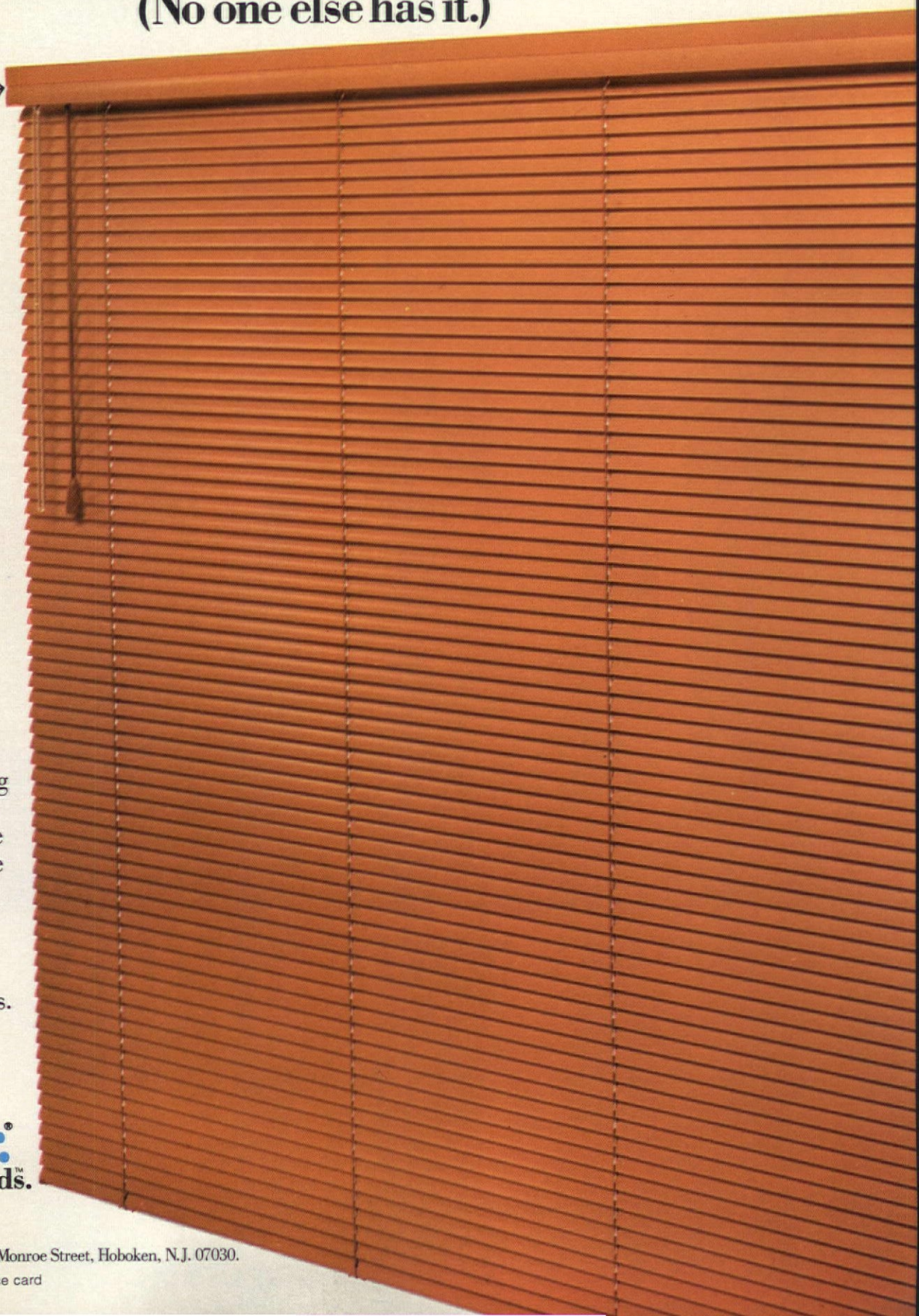
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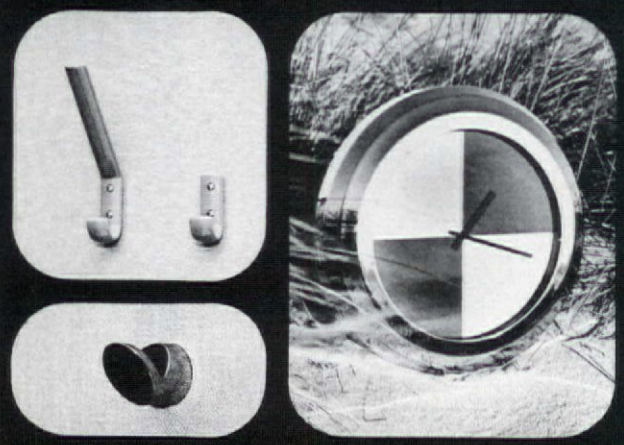
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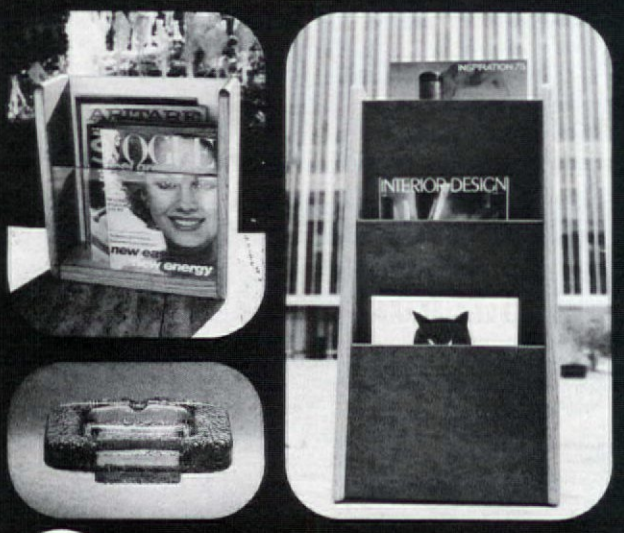
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COMING EVENTS

1978

October 5-7. Student Rally. Sponsored by Institute of Business Designers, N.Y. Chapter and Designer's Saturday. New York.

October 6. ASID Northeast Regional Conference. U.N. Plaza Hotel, New York.

October 6-7. Designer's Saturday. Member showrooms, New York.

October 13-18. National Casual/Lifestyle Market. American Mart, Chicago.

October 17-20. Tex-Italia Casa 78, Exhibition of Italian textiles. Waldorf-Astoria Hotel, New York.

October 19-27. Southern Furniture Market. High Point, N.C.

October 22-24. IBD Office Products Show. Pacific Design Center, Los Angeles.

October 29-31. Lamp & Lighting Show. Pacific Design Center, Los Angeles.

November 5-6. Furnishings, Floor Coverings, Contract Accessories Market. Dallas Market Center, Dallas.

November 6-8. International Hotel/Motel & Restaurant Show. New York Coliseum, New York.

November 8-10. Office Landscape Symposium. Marriott Hotel, Denver.

November 10-12. Second Design Assembly. The Marketplace, Philadelphia.

November 12-14. New York Home Furnishings Council Market. New York Merchandise Mart, New York.

1979

January 7-12. NYMM Furniture, Lighting, Accessories Market. New York Merchandise Mart, New York.

January 14-19. Winter Furnishings Market. Dallas Market Center, Dallas.

January 17-19. CONDES VI, Dallas Contract/Design Show. Dallas Market Center, Dallas.

January 20-26. Winter Market Week. Designers Row, San Francisco.

January 21-25. Winter Furnishings and Floor Covering Markets. Atlanta Merchandise Mart, Atlanta.

January 21-25. Winter Furniture Market. Showplace Square, San Francisco.

March 25-29. West Week. Pacific Design Center, Los Angeles.

June 13-15. NEOCON 11—National Exposition of Contract Furniture & Furnishings. The Merchandise Mart, Chicago.

June 17-20. Construction Specification Institute Annual Conference. Cincinnati.

July 8-19. Summer Furnishings Market. Dallas Market Center, Dallas.

July 15-19. Summer Furnishings and Floor Coverings Market. Atlanta Merchandise Mart, Atlanta.

July 15-19. Summer Furniture Show Market. Showplace! and Galleria Design Center, San Francisco.

Foreign Trade Shows 1978-1979

October 24-29. Orgatechnik, Cologne '78 Fair. Cologne, Germany.

November 14-16. International Interior Design Show, Toronto, Canada.

January 11-15, 1979. 10th International Furniture Exhibition, Salon International du Meuble. Exhibition Park, Porte de Versailles, France.

January 14-18. Second Canadian Lighting, Accessory and Furniture Show. Toronto, Canada.

January 17-23. German Furniture Fair. Cologne, Germany.

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Howard Carpet Mills, Inc., 6540 Powers Ferry Rd., Atlanta, Ga. 30144
J & J Industries, Inc., Box 1287, Dalton, Ga. 30720
Mar-Jon Carpet Mills, Inc., Box 339, Calhoun, Ga. 30701
Normandy Carpets, Inc., Box 1776, Dalton, Ga. 30720
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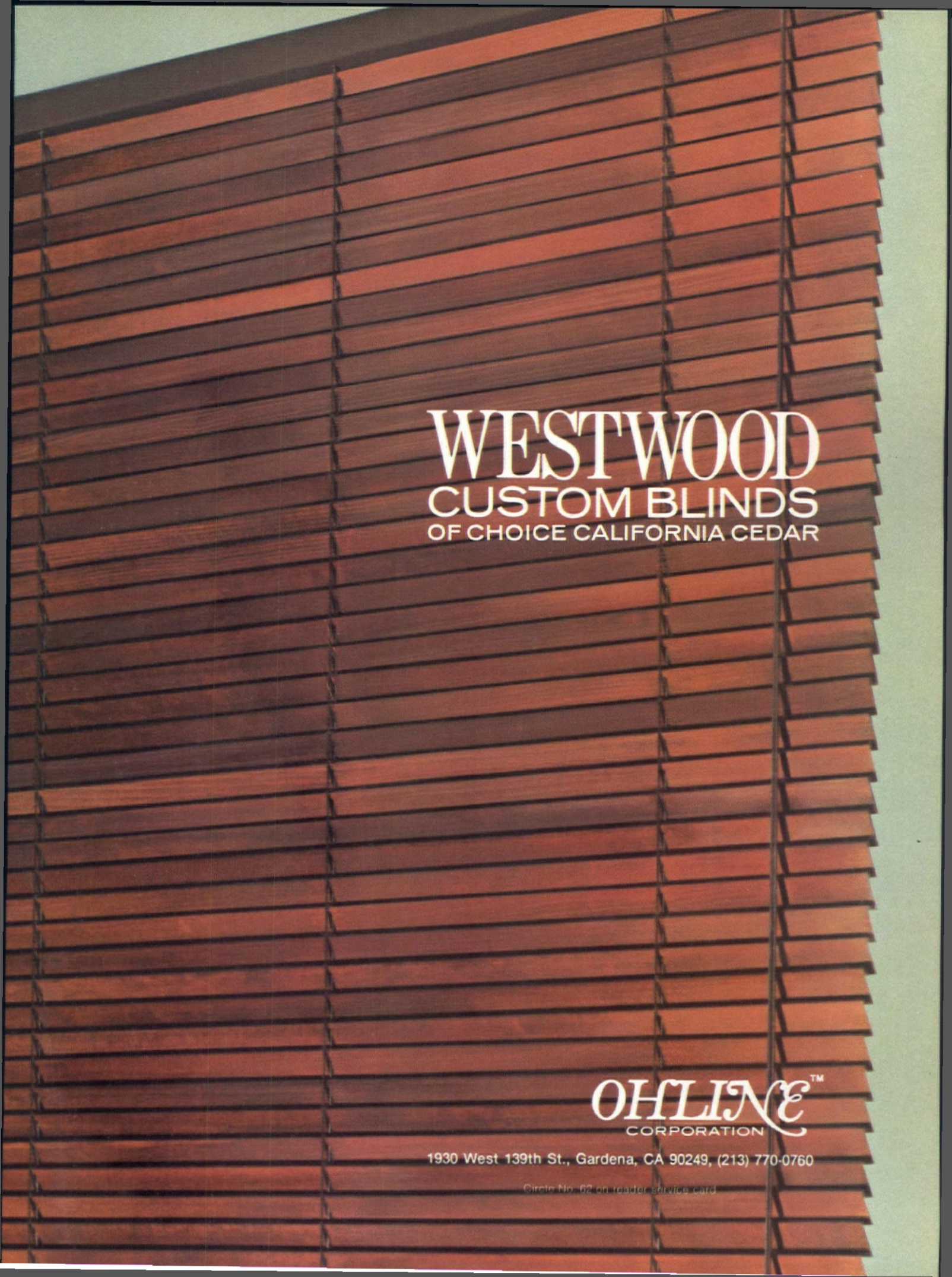
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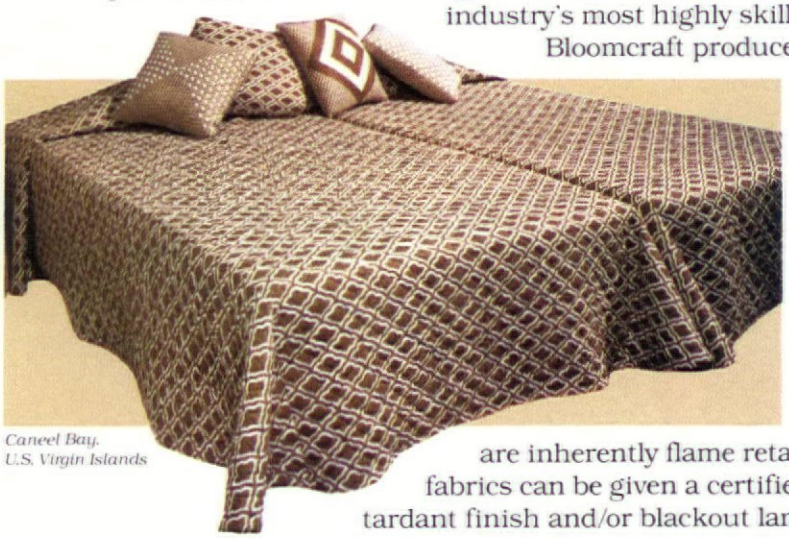
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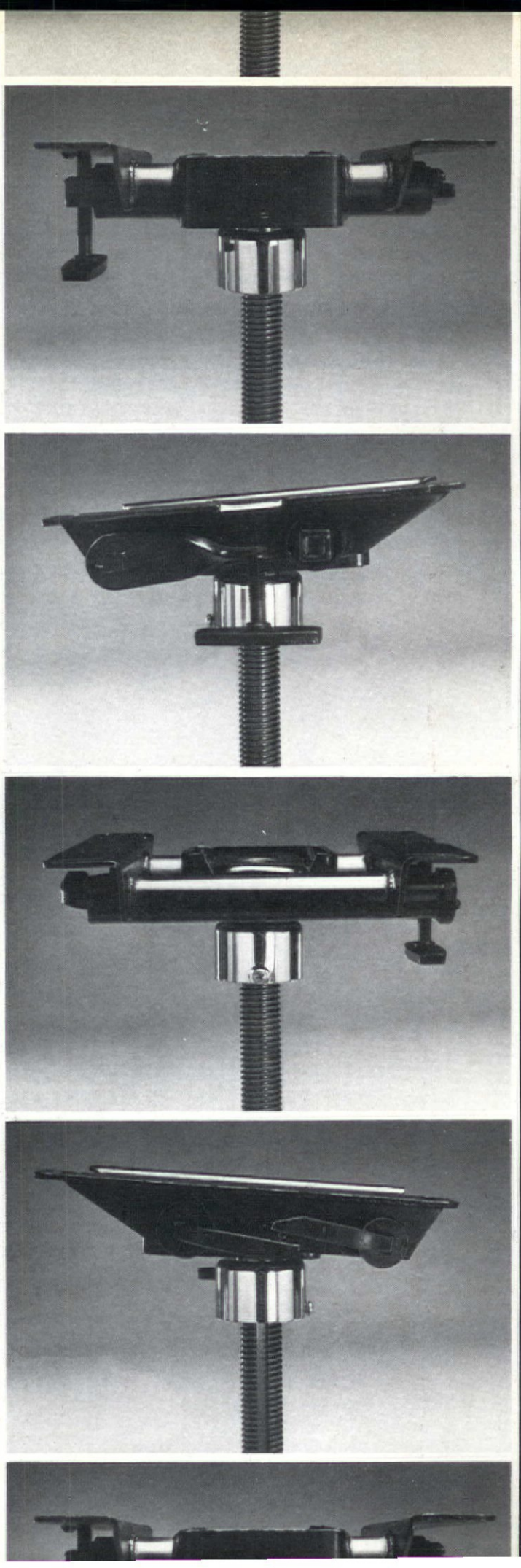
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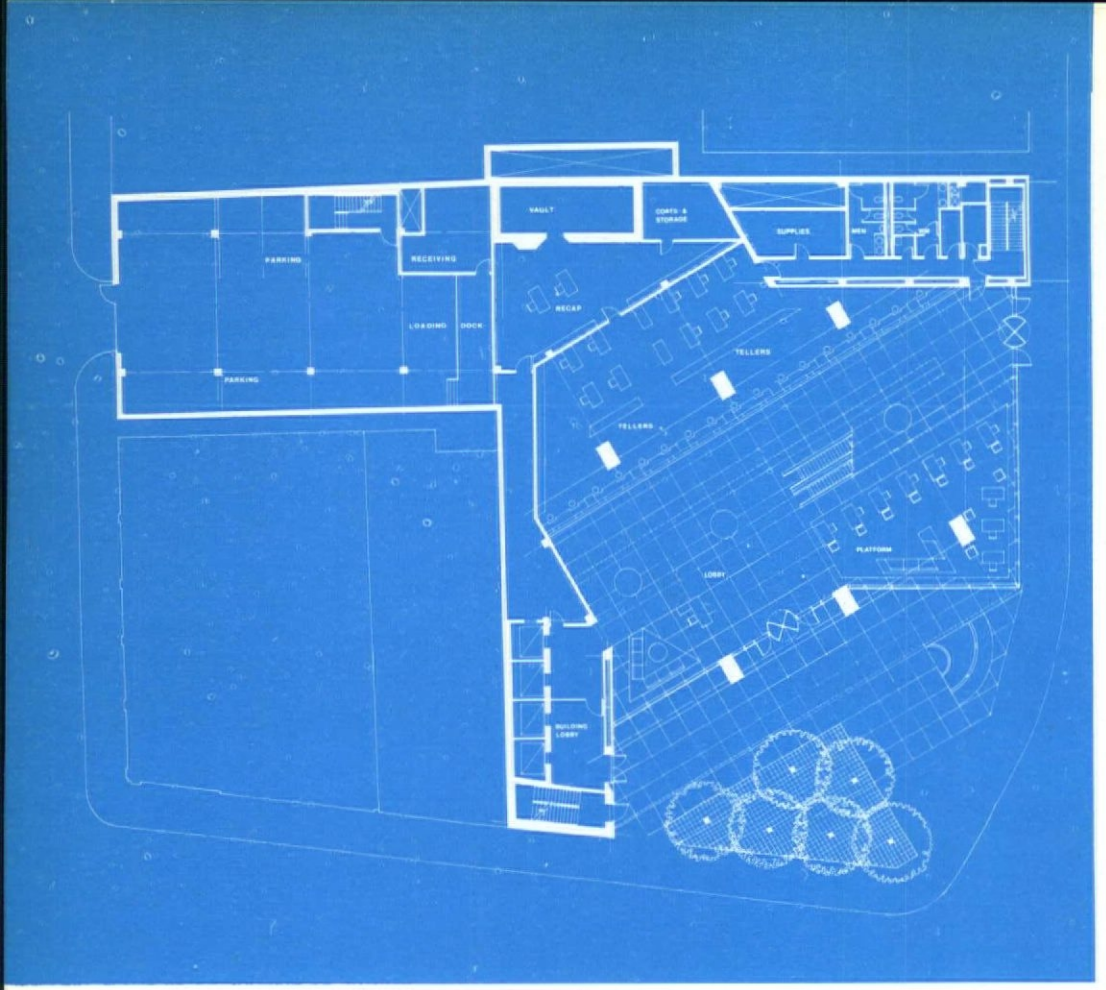
While the trend in banking is computer automation, the banking function continues to grow. For the designer, this has mixed implications. Traditional branch banks costing from $300,000 to $500,000 and up are now being replaced by computer-directed machines costing about $50,000 each. This slows a trend that saw a vast expansion of complete bank branches over the last 10 years.

Even though the front of the bank is less likely to be furniture intensive, remodeling augers an expansive market for design services, both in the front and in the back offices. No matter how much automation is adopted by the banking industry, many observers still see the need to provide spaces in which accounts can be opened and loans negotiated, to mention only two prime functions that will continue unabated. Such environments, of course, must be designed to be inviting to potential bank customers.

Additionally, new directions in office designs for the back office areas, including open planning, offer designers commission opportunities in the foreseeable future.

Some bright ideas in traditional bank design are presented in this issue.—**THE EDITORS**

The spacious lobby of the Charlestown Savings Bank by The Architects Collaborative merges with an outdoor plaza via glass and stainless steel trusses.



Escalator divides officer platform area from teller counter (opposite, right). The glass facade, supported by stainless steel vertical trusses, reveals the interior relationships to outdoor plaza area.

SOURCES
Wood desks and credenzas—Helikon, Inc. **Chairs**—Stow/Davis. **Carpet**—Kent Carpet. **Accessories**—BPC Industries. **Furniture contractor**—Business Equipment Corp.

Photos, Nick Wheeler

OUTDOOR PLAZA MERGES WITH LOBBY

Materials used both indoors and out give light, airy ambiance to Charlestown Savings Bank by The Architects Collaborative Inc.

An example of the revitalization that downtown Boston is enjoying is evident in the new headquarters building of the Charlestown Savings Bank, designed by The Architects Collaborative, Inc., Cambridge, Mass. The bank originally wanted an expansion of its existing facilities. However the most economic solution proved to be an entirely new building on the same site.

The ten-story building, of which the bank occupies seven, is set back fifty feet from the street, thus enabling the architects to create a small plaza replete with trees and benches in front. This outdoor area is incorporated into the spacious lobby by strong architectural elements and a continuation of materials. Dark red-brown pavers carry through from the outside, as do the light red-gray granite walls. All interior spaces were by The Architects Collaborative's TAC/Interiors division, headed by Klaus Muller.

The bank is a progressive one, and an appropriate contemporary image was projected by the use of stainless steel, metal furniture, and contrasting walls. Stainless steel vertical trusses, carrying the glass facade, present a design element which is repeated in counter facades, check bases, and furnishing details. Area rugs recessed into the paving floor define the officers' platform and waiting area.

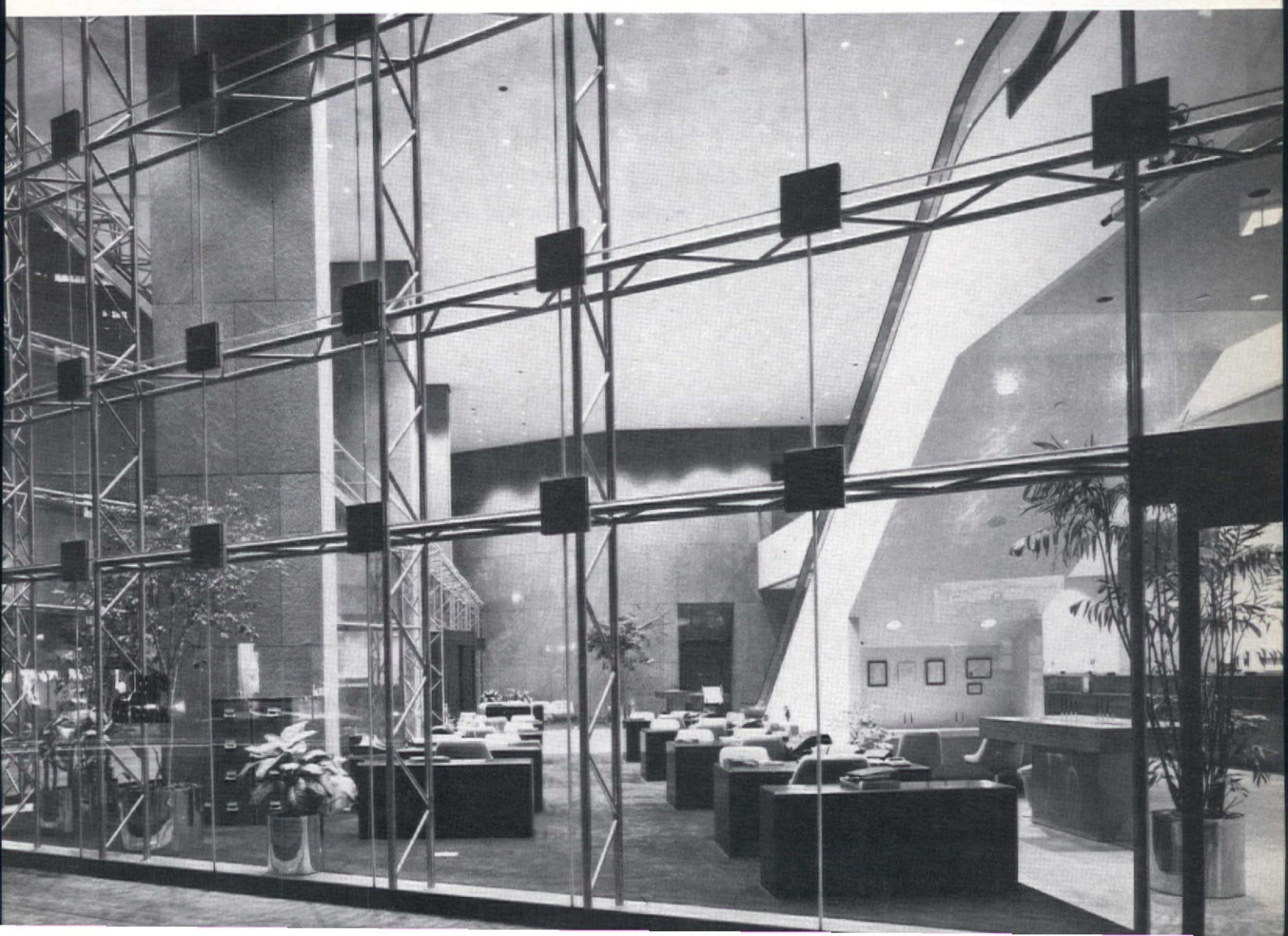
TAC/Interiors produced an interiors facilities program to determine space requirements for the seven floors, and overall space allocation plans were carried through final layout stages.

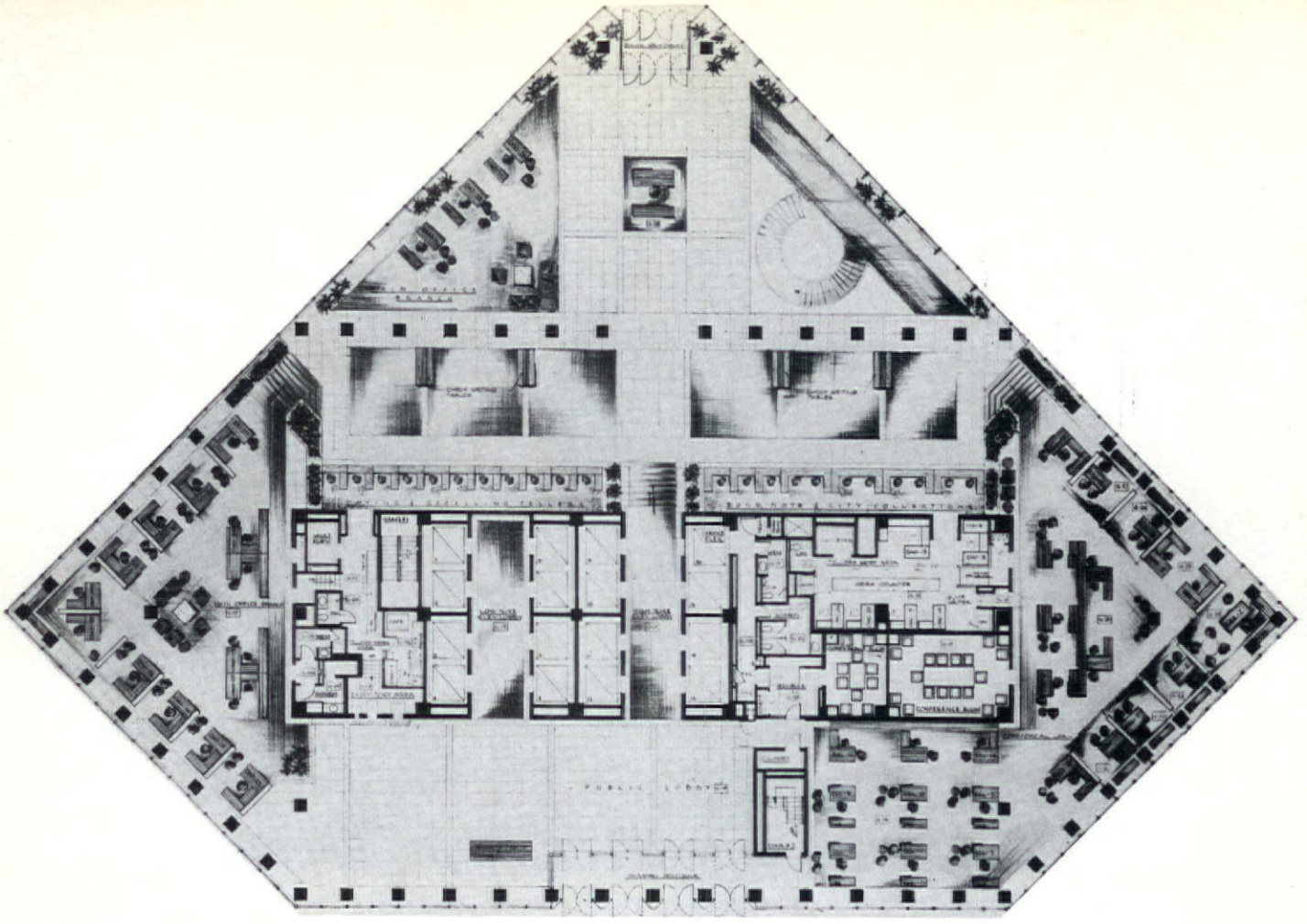
The furnishings program was totally coordinated with the architectural interior finishes. Light gray upholstery picks up tones from the granite; dark walnut furniture provides contrast.

After furnishing requirements were determined, a computer-based information center developed by TAC produced the technical specifications necessary for installation. □

Architect: The Architects Collaborative Inc. **Interior Design:** TAC/Interiors. **Head, TAC Interiors/Graphics:** Klaus Muller. **Principal-in-Charge:** John C. Harkness.







ANGLED CORNERS RESULT IN OPEN SPACE

Spaces designed for people and overall simplicity keynote the North Carolina National Bank by Maria Bergson Associates

The six irregularly shaped corners of the North Carolina National Bank, by Thompson Ventulett & Stainback, Inc. and Odell Associates, Inc., presented Maria Bergson Associates with a rather challenging interior design problem. This was solved by making all corners into open areas, such as lobby, reception, conference and board rooms. No offices occupy these spaces, and the approach is consistent from the lobby through to the penthouse.

The retail banking area takes up the entire ground floor, where the major objective was that of simplicity. The pattern set into the marble floor directs traffic as well as providing design interest. There exists a color integration between the three different marbles used, Larado Chia, Hauteville, and Selji Cream. The garnet color naturally found in the Larado is used throughout the main lobby, and again on the 23rd floor.

Check writing desks, made from the same marble as the columns, are designed in a rectangular vertical shape. The avoidance of pictures and tapestries aid in making the teller's counter the focal point for the room. Stairs at both sides and center of the lobby are made to be wide and inviting.

Three open stories above the main banking hall is a sloping ceiling which is washed with lighting placed above entrance doors to make it read more as a flat plane. This also gives overall illumination. However, to supplement this, incandescent down lights were run around the perimeter of the ceiling. Above the teller's desks is the illuminated ceiling which runs on a continuous plane throughout the building.

The ground floor strictly adheres to the layout of the building, and in order to get the modules to work together, it was necessary to use spacers and dividers judiciously.

On the fortieth floor is the boardroom and penthouse. The boardroom space dictated the shape, to some extent, of the large table with its built-in speakers and microphones. The shape also is conducive to viewing the projection screen as well as seeing everyone else. The ceiling, with an inset skylight, aids in acoustic control. □

Interior Design: Maria Bergson Associates. **Planning and Design:** Henry Ricks. **Interior treatment and color:** Gair Nourigat. **Architectural and Mechanical:** Thompson Ventulett & Stainback, Inc. and Odell Associates, Inc. **Communication Consultant:** Hubert Wilke, Inc. **Acoustical Consultant:** Robert A. Hansen Associates. **Lighting Consultant:** John Maguire.



Photos, Gordon Schenck







One of two sets of stairs leading to the officers platform from extreme ends of teller counter (top). Massive, custom-designed board-room table sits under sympathetically shaped, acoustic controlled skylight (above).

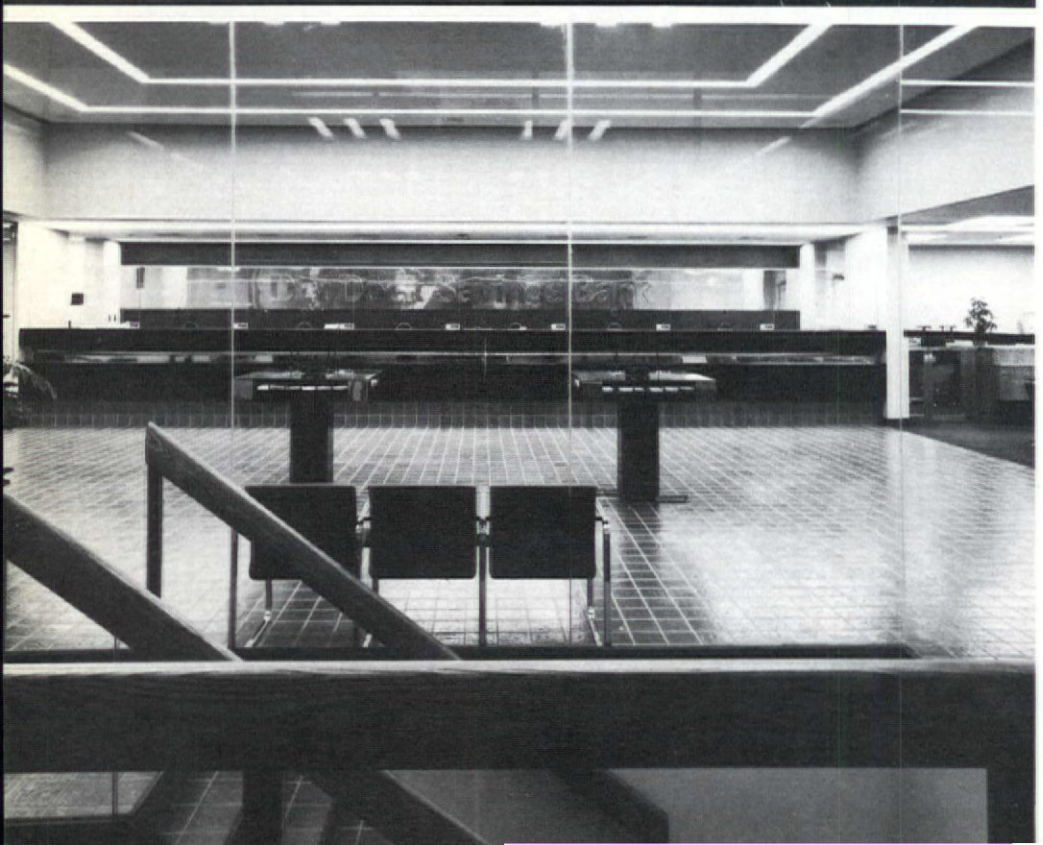
Marble teller counter, with center stair at right leading to elevators, stretches out under illuminated ceiling. Three story atrium provides open area replete with trees and balcony hanging plants (right).

SOURCES
Furniture—Ward Bennet/Brickel, Monarch, Helikon, Van San Corporation. **Special design furniture**—W.P. Sauer & Sons. **Carpeting**—Magee, Edward Fields. **Wallcoverings**—Henry Calvin. **Fabrics**—Lee/Jofa, Boris Kroll, Isabel Scott, Knoll Textiles. **Accessories**—Smith Metal Arts, Group Artec, Casa de Onyx, Vecta, ASI.

THREE SPACES EXPRESS THREE FUNCTIONS

The interrelation between three internal functions forms design approach for a branch of the Dry Dock Savings Bank by Duffy, Inc.





A simultaneous analysis of both the site and program created the base for the design solution of the Dry Dock Savings Bank branch in Selden, N.Y. In a collaborative effort, the affiliated firms of Halsey McCormack & Helmer, architects, and the interior design firm of Duffy Inc. worked with a series of restrictions which included a maximum height of 18 feet and air conditioning equipment that had to be hidden from view.

The major requirement of the building was to express its three functions: public space, service space, and vault area. The interrelation of these internal functions forms the concept of the design, and these functions are translated into three major elements both on the inside and the outside. All three are visible and open to the customer. The vault, which utilizes ribbed aluminum, rises on the outside to conceal the air conditioning units.

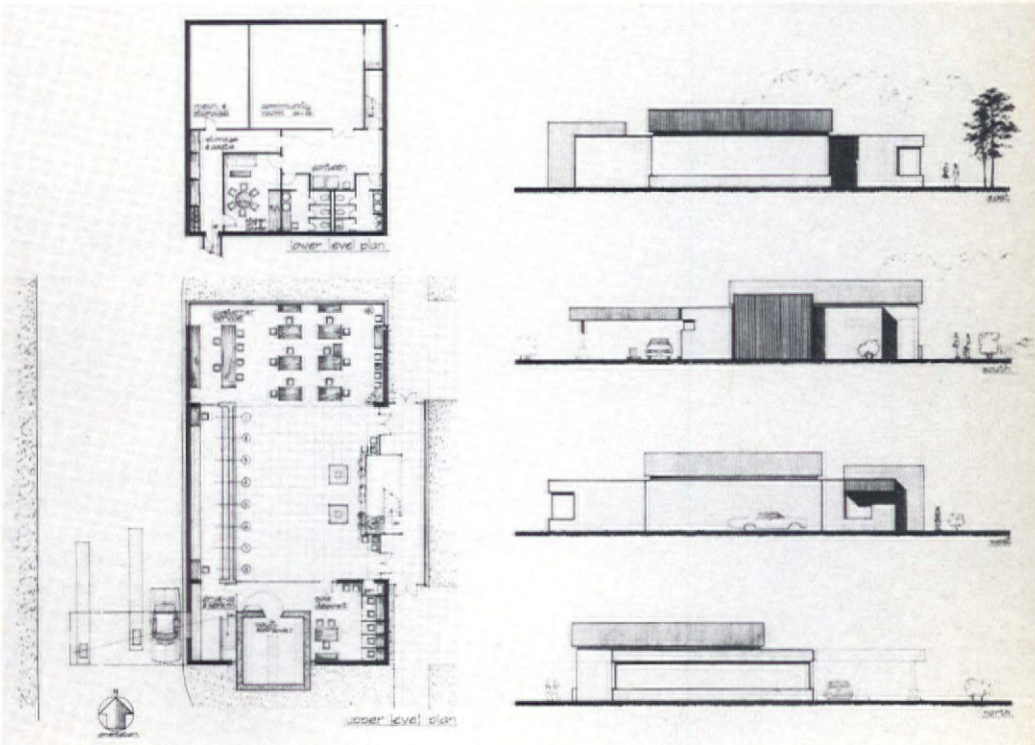
A contrasting horizontal element is seen in the custom-designed tellers counters. Set into the dark brown of the counter is a continuous purse shelf of polished chrome.

The building conserves energy by utilizing insulating glass as well as an electric heat pump system. After much investigation, it was found that the operating cost of an air-to-air electric heat pump was about the same as that of an oil system, and far less than that of a standard resistance system. Instead of generating new heat, the system operates by recovering available heat, and consequently uses a minimum of kilowatt hours of electricity. For every unit of electric power used by the system, the heat pump delivers up to two units of heat energy.

A community room for public group use both during and after banking hours is accessible from the upper vestibule and does not interfere with banking operations. □

Architect: Halsey McCormack & Helmer. **Project architect/designer:** Peter Darmohraj. **Interior Design:** Duffy Inc. **Designers:** Robert D. Buckley, Mary Nowogrodzki. **Principal in Charge:** Robert J. Duffy. **Consultants:** Matthew Hiller—structural, Richard Hill—mechanical/electrical. **Contractor:** E.W. Howell Co.

Photos, Alexandre Georges



View from service area, looking across public space toward vault (top, far left). Stairway leading to downstairs community room is accessible from vestibule (bottom, far left). Tiled public space and service area (above).

SOURCES
Teller's counter/check desks—Bay Woodcraft. **Platform desks:** Edward Axel Roffman. **Chairs**—Harter, Herman Miller, Knoll, G.F. **Quarry tile**—Stonelite. **Wallcoverings**—Vicrtex, Wolf Gordon. **Carpet**—H. Lawrence Carpet Mills. **Planters**—Architectural Supplements. **Accessories**—Smith Metal Arts. **Signage**—Going Sign Co.

BANK BOASTS BEAMS OF LIGHT

Ceiling is major design element for the First National Bank of Shreveport by architects Carson Lundin & Thorson





The strongest feature of the First National Bank of Shreveport (La.), designed by the architectural firm of Carson, Lundin & Thorson, New York, is the hung lattice-work lighting system. Serving also as a major design motif, the system provides both direct and indirect lighting. Down lighting within the anodized aluminum troffers is incandescent, while uplighting is fluorescent. The plaster ceiling houses a system of linear air diffusers that match the pattern of the lattice-work. This pattern is also mirrored in the flooring, consisting of brick pavers with granite inserts.

North and south walls are covered with a sisal fabric; other walls are a Norman-sized dark red-brown ironspot brick. Granite is repeated in the counter tops, and English brown oak is used for the check writing desks and teller counter. Four large Moroccan carpets define the officers platforms, and all furniture is designed by the architects.

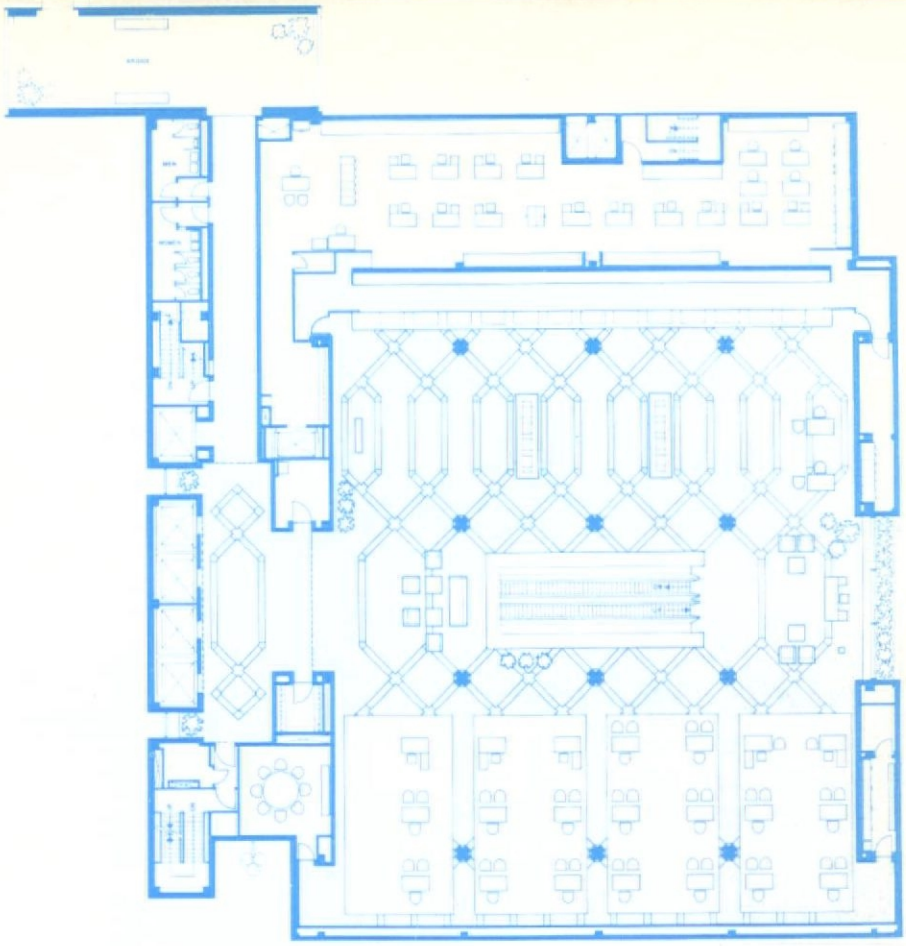
Much consideration was given to the future expansion of this bank. The six floors above the space initially occupied by the bank are inhabited by tenants with successively shorter leases, working from the top on down. Therefore, contiguous floors will periodically become available for bank expansion. The top floor is occupied by the legal firm that serves the bank and carries the longest lease.

The main banking room, located on the second floor, is the principal space of the building. This location was chosen so that the ground floor could be given over completely to the building lobby, loading dock, and retail tenants. Public access is by elevator and escalator.

All banking operations, including area branches, are handled by computers. Cooling for these computers is operated independently from the main building system. Banking floors are also served by a private interior elevator; a pneumatic tube system expedites paper flow.

High ceilings and wide windows create a pleasing ambiance that is further heightened by the two shafts of glass set into the ends of the tower. These allow for natural light to enter even interior hallways on every floor. □

Architects: Carson, Lundin & Thorson. **Partner-in-Charge:** Robert L. Thorson. **Project Design:** Jay Fleishman, Arvin Shaw. **Project Interiors:** John Hornus. **Project Manager:** Paul Loughlin. **Electro-mechanical:** Meyer Strong & Jones. **Structural:** Edwards & Hjorth. **Foundations:** Mueser Rutledge Wentworth & Johnston. **Contractor:** H.A. Lott.



Officer's platforms are situated on large, Moroccan rugs (top, far left). Check writing desks and teller counter remain simple and classic under bold, lattice-work ceiling motif (bottom, far left). Central lounge space and officer's area integrate design elements of ceiling and floor (above).

SOURCES

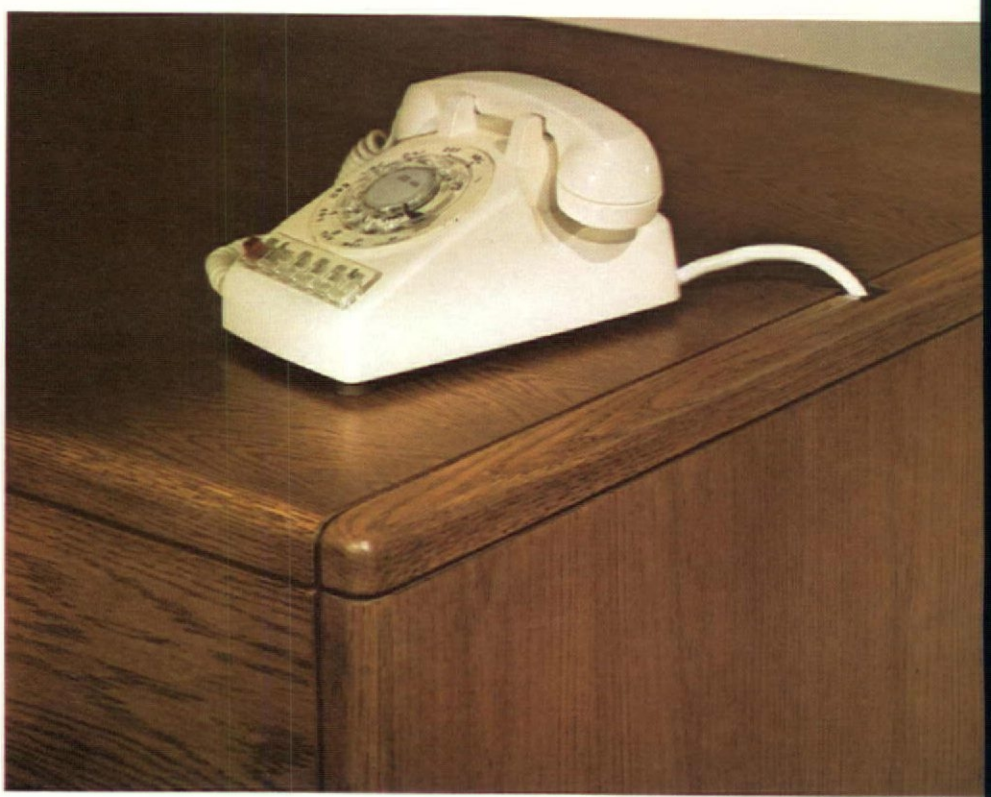
Custom-designed furniture, cabinetwork—fabricated by Brochstein's, Inc. and Scope Furniture, Inc. **Carpet**—Stevens Gullistan, **Moroccan rugs**—Ernest Treganowan, Inc. **Sisal matting**—Allison T. Seymour, Inc. **Lighting system**—fabricated by Louis Hoffman, Inc. **Artwork**: Ron Rapp, David Horner, Gwen Norsworthy.

Photos, George Cserna



BANK FURNITURE LOOK FOR CONVENTIONAL SPACES GETS PLUSHER, RICHER

Warm woods, button tufting, slate shelves, and wood flooring combine to provide relaxed, comfortable atmosphere for banking public



Wires are subtly incorporated into **Steelcase** *desks (right) to keep work surfaces free of entanglements. On the ends of desks, credenzas, and returns, the melding of solid wood edging and veneer of the tops and sides is highlighted by black accent reveals.* **Circle No. 229.**

Lounge seating group (bottom right) by **Cole** *has tufted upholstery and chrome frame and legs. Included in the group are double and triple settee, side chair, and one-, two-, or three-seater benches.* **Circle No. 230.**

Two-pedestal credenza (opposite top) by **Howe** *has two drawers and file drawer. Top is of American walnut or light oak veneer, and legs are of round steel tubing. Also available with three or four pedestals.* **Circle No. 231.**

Window blinds (opposite bottom) by **Levolor Lorentzen** *brighten interior of the Gladstone-Norwood Bank in Chicago. Desks and chairs are by* **Costa-Mesa/Marble.**
Circle No. 232 *for Levolor Lorentzen.*
Circle No. 251 *for Costa-Mesa/Marble.*





BANK PRODUCTS

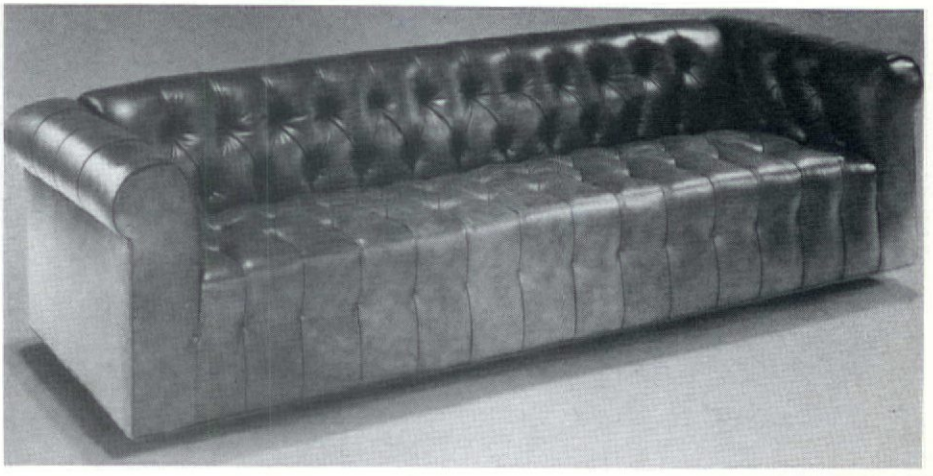
Furnishings have "We care" look

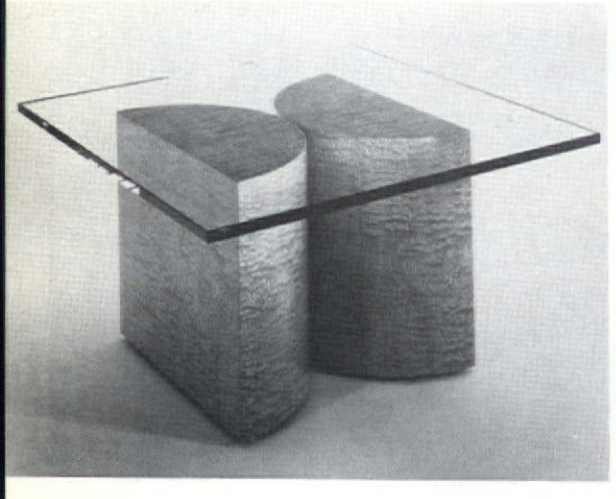
Round check-writing table (top) by **Gayeski** *has brown oak burl veneer in a sunburst. Dark bronze glass inserts screen the practical function of this table.* **Circle No. 233.**

Sofa (right) by **Weiman/Warren Lloyd** *comes in two, left, right, or no arm variations. Available on recessed dowel legs, recessed casters, or plynth base.* **Circle No. 234.**

Occasional table (below) by **Helikon** *consists of two semi-circular wood bases and a square sheet of clear glass. The bases are available in 16- or 22-in. heights.* **Circle No. 235.**

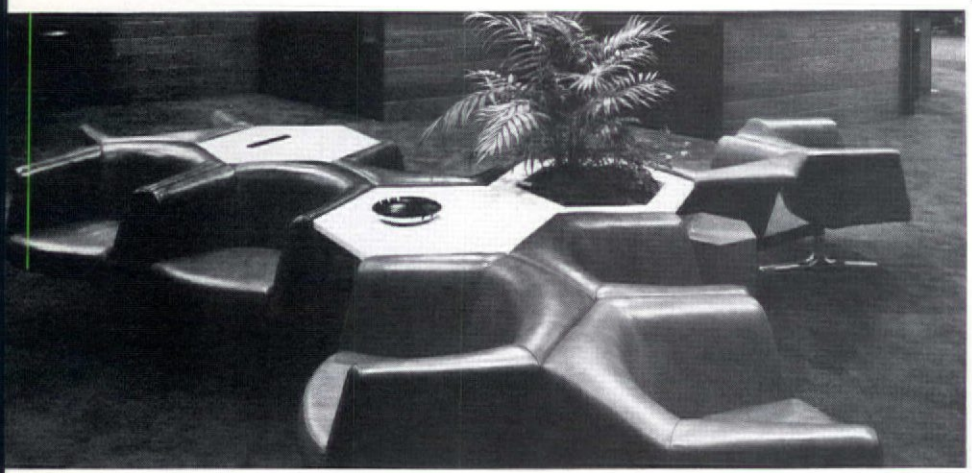
PermaGrain *acrylic-impregnanted solid wood flooring (bottom right) provides wear-resistant surface in the LaSalle National Bank of Chicago.* **Circle No. 236.**















Modular three seater sofa (top) by **Kinetics** *can be assembled to form seating length of any number of seats.* **Circle No. 237.**

Modular chairs by **Turner** *(above left) have wooden frame and polished aluminum legs. Accessories include table tops and planters.* **Circle No. 238.**

Executive swivel chair (immediately above) by **Haskell** *has five-star base, mirror chrome oval tubing, thick foam padding, button tufting, and padded armrests.* **Circle No. 239.**

High and low back desk chairs (left) by **Pace** *have swivel tilt pneumatic lift seat height adjustments, polished chrome tubular arms, and polished aluminum bases with casters.* **Circle No. 240.**

Systems furniture adds utility, comfort









Arm chair (top left) by **AGI** *has polished mirror chrome or antique bronze frame.* **Circle No. 241.**

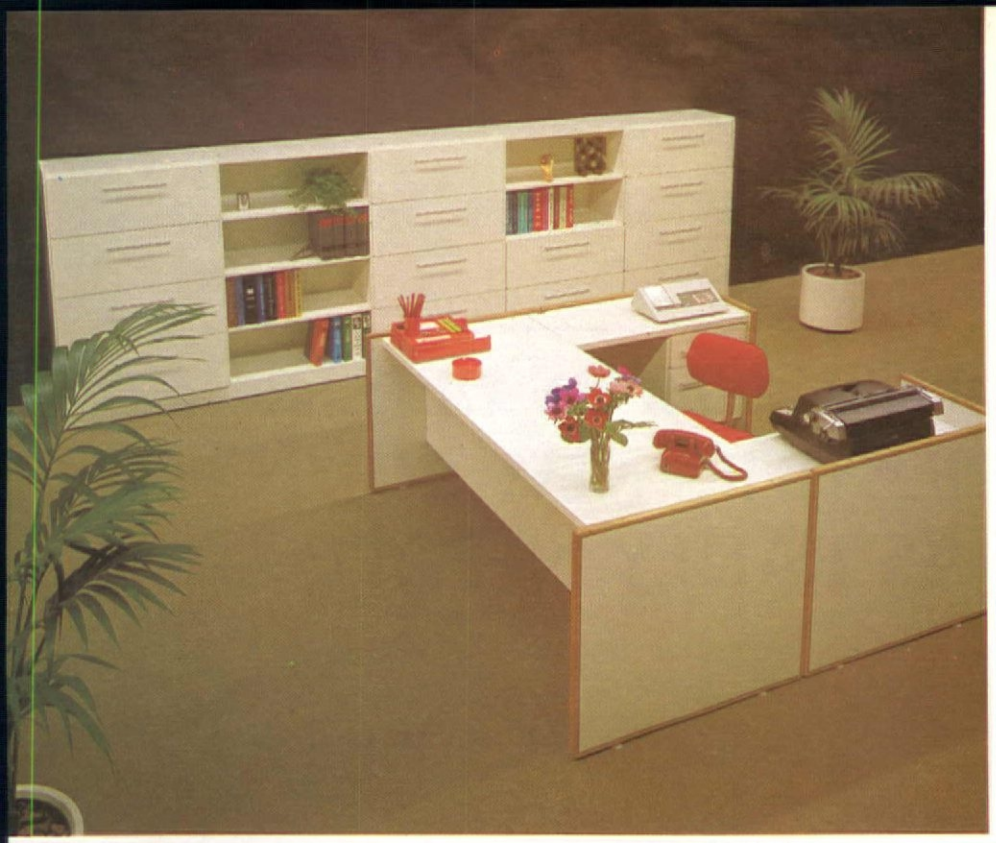
Check writing table by **Parisi** *(top right) has natural slate top with walnut base. All fastenings are hidden.* **Circle No. 242.**

Desk chair (immediately above) by **Brayton** *has five-arm aluminum swivel base with twin casters, and adjustable height and tilt.* **Circle No. 243.**

Side chair (above right) by **Intrex** *has open grain birch frame and polyurethane foam* upholstery. **Circle No. 244.**

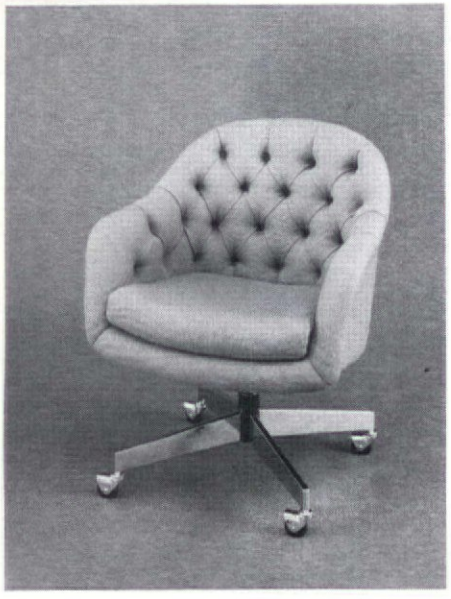
Executive desk (right) by **Davis** *contains two box drawers, file drawer, and center drawer. Available in walnut or oak veneers.* **Circle No. 245.**





Open office system (below) from **IKD** *includes a variety of storage modules, panels, and work surfaces that can be arranged in different ways to suit particular needs.* **Circle No. 248.**









Modular office system (top left) by **Discovery Concepts** *includes wall systems in 30", 55", 80" and 92½" heights, and desks in 30", 60", 66", and 72" heights.* **Circle No. 246.**

Executive chair (above left) by **Gregson** *has button tufting done by hand, and semi-loose foam seat cushion. Available with metal or walnut base.* **Circle No. 247.**

Reception seating system (above) by **Mueller** *is available in oak or walnut finishes with Mueller's fabric or COM.* **Circle No. 249.**

Seating system (left) by **Vecta** *includes 24" and 30" straight seats; two types of arms; straight and wedge tables, planters, benches, hassock, and square table.* **Circle No. 250.**











DESIGNER AS DEALER JUSTIFIES NEW ROLE AS BADLY NEEDED

CONTRACT brought together several design firm representatives and a dealer to explore this relatively new trend in a roundtable discussion

PARTICIPANTS

Norman R. De Haan, AIA, ASID Norman De Haan Associates, Chicago
Werner Heumann Morganelli-Heumann & Associates, Los Angeles
Lawrence Lerner, President, SLS/Environetics, New York
Virginia L. Pinnell, AIA, Vice President Design, Contract Interiors, Detroit
Edwin M. Weisberg, Vice President Sales, A. Blank, Inc., New York

FOR CONTRACT MAGAZINE

Len Corlin, Co-Publisher/Editor
Anne Fallucchi, Managing Editor
Richard Zoehrer, Associate Editor

CONTRACT: A number of interior design companies are opening subsidiary, non-stocking furniture and furnishings dealerships. From the number of designers establishing such departments or separate companies, CONTRACT editors view the development as a trend. Several of you seated at this table have established such functions in your own companies. Is there a conflict of interest having a design company with a furniture dealership?

Pinnel: We view our company as a service organization. It functions as one corporation, but in addition to design services we provide buying services and project management. The latter begins when specifications are complete and includes the actual ordering of the merchandise, delivery scheduling, installation, and management, until keys are turned over to the client. The two services—design and procurement—are separate profit centers within the corporation. They are marketed and sold separately or together. We also provide management services for projects we have not designed and design projects that are competitively bid by other dealer organizations.

CONTRACT: Do you have sales people on the road?

Pinnell: We do have an outside sales force calling on other specifiers. We now, however, have one person on each staff functioning exclusively as a manufacturers representative. That person calls on the design community. Our outside sales force calls on existing accounts with whom we have done business and some new accounts. That does bring to us some design work. At the same time, we have done enough design work of good quality that we get a number of clients who come to us

directly. We do some consulting work for architects, who do not have interior design capability. We also have architectural firms, frankly, with whom we compete for design commissions, but who will also come to the selling side of the company to negotiate for us to provide procurement management services and installation of projects that they have designed.

CONTRACT: And those architects are not afraid that you might get to know the client too well and end up with that client using your design services?

Pinnell: No, because my people are not involved in that end of the business. If an architect designs a speculative office building, exterior only, and five or six firms plan to move in with needed design services, we may end up among the group of designers/architects competing for the work. That group may also include architects who are in a sense customers.

CONTRACT: When you have a project that you are going to design, do you enter the bidding process in the procurement end of the job? Do you bid against other dealer organizations? Or is that function written into the contract as a foregone conclusion?

Pinnell: We do ask before we ever sign a contract that the client not disqualify us as a bidder because we have designed the project. We have had no problem in doing that. I am an architect and I have worked for architectural firms. I know the games that some dealers play. They write a specification that is some kind of mumbo-jumbo number system that nobody else in the world can know, understand, or bid against.

CONTRACT: Why was there a need among some designers to open a dealership?

Lerner: SLS/Environetics did not open a dealership as such, but we do have a subsidiary that acts in the capacity of a dealer; it is called M². When it is necessary, in our estimation, to provide flawless service for the client, from specification through delivery, M² is used. Over the years, we have had too many experiences where we had to take a defensive posture with the client because of late delivery, wrong delivery, and so forth. In order to eliminate shortcomings in dealer services, we have had what we call an Expeditor Department in each of our offices. It is a totally gratuitous service. We provide it for our clients at no cost to them, at our own overhead. The Expeditor Department checks on the location of orders, confirms delivery dates, and so forth. We found that too many times our project director would call the dealer two weeks before move-in day and be assured that "everything is fine." Then they call us in a panic the day before the scheduled delivery and advise us that there will be another 10 weeks delay, for whatever reason.

As it would happen, the dealer would be someone we brought in, someone that the client did not know, leaving us with egg on our face.

The client looks to us for control of that area. Consequently, we installed a fall-safe mechanism that monitors via a calendar tickler system the location of everything we order directly with the manufacturers representative or manufacturer, from the date we placed the order to the day of delivery. It grew to be a significant overhead for us.

We very rarely lost a delivery. Our project directors were in constant touch with our dealers.

However, we found that we were spending time and money in our own administration of our supplier's responsibilities. The practise let us defend our own position, because we knew what the status of the order was at all times.

CONTRACT: Do you sell this service to other designers?

Lerner: It is not available to anybody but us. We are talking about the expediting service. As for the dealership, it is purely a convenience and used in exceptional cases, where we want to make sure that we have absolute control of the delivery.



"We are offered all sorts of dealerships from smaller manufacturers."
—DeHaan

CONTRACT: What about warehousing, damages, installing, staging?

Lerner: That question addresses itself to the earlier question on "conflict of interest." The service that we offer is totally disclosed to our client as a subsidiary corporation function, whose major purpose is to deliver a reduced price and a better service to the client. It, therefore, is not a conflict of interest and the service is offered on a completely self-assured basis. The client knows we have no trucks, no warehouses, no delivery services, no repairmen, but he also knows that most dealers don't have that either. They buy those service from subcontractors. Those same subcontractors are available to us and responsible to us.

CONTRACT: Is this offered on a separate contract or is it part of the total

". . . has to be more than a break-even proposition."



"We have an outside sales force calling on other specifiers."
—Pinnell

contract when you do a project?

Lerner: It is a totally separate service.

CONTRACT: At this juncture, it would be prudent to have a dealer comment. Do you regard this new designer function as being in conflict with the services you offer?

Weisberg: I am not here to defend dealers. I think each dealer is an individual business, much like each design firm. What I want to talk about is the ideal situation—of a good dealership working properly with a design firm. With these complaints about bad deliveries and dealers who don't live up to the ideal, I feel set upon as a dealer, but I don't want to make a point of saying, "Well, you are working with the wrong dealers. Why don't you try someone else?"

CONTRACT: What do you consider an ideal designer/dealer relationship?

Weisberg: The ideal situation is one where the designer brings in the dealer at the beginning of a project. If that happened, both parties know, at the outset, the size, scope, and lead time of the contract. They would then know which manufacturers offer products that fall into the scope and budget of that job and could better assess the time necessary to successfully complete the project. You all know that most projects do not finish on time. I would like to get back to this. Virginia, you mentioned that you have a dealer and design operation under one roof. To me, that would constitute a dealer with a design operation, whether it is two separate corporations or one.

CONTRACT: Virginia, does your sales staff offer design services?

Pinnell: They let clients know that design services are available for special fees. I encourage these salesmen to listen for opportunities to market design, but in many cases there are clients who don't need those services.

CONTRACT: I'd like to ask Werner Heumann and Norman DeHaan if they plan to incorporate dealer functions in their design offices in the future.

Heumann: I would like to talk primarily about large jobs, 100,000 square feet and up. We have been relying totally on so-called specialists. The majority of clients we deal with have their own purchasing agents. They guard very carefully how purchasing is done. We are very seriously thinking about procurement management in the future, where the client cannot function as a purchasing agent. There has to be a refinement process. We do not want to enter the field as a non-stocking dealer, but we are seriously thinking about procurement management to establish a better end product on a more timely basis and to eliminate as many errors as possible.

DeHaan: We have set up a small subsidiary firm called Interior Distributors, Inc. When we were doing a number of restaurants, we had to purchase antiques in great numbers. That is a product that you can't exactly specify. We don't buy a lot of furniture, but we do buy a lot of wallcoverings, all our own COM materials, accessories, and other decorative elements. We handle it through the firm at a fixed mark-up. The client knows exactly what it is. When it is shipped here, we open it, verify that it is right, and then we warehouse it and deliver it to the job so that the contractor has it when needed. Most contractors never open the package until two days before they are going to put it up, when they may or may not discover that it is wrong, or not even there.

We have found that we are offered all sorts of dealerships from smaller manufacturing firms. The price structure often depends upon the letterhead that goes out inquiring about the product.

If we are doing a large project, we tell the client that we will guarantee that the product will never cost more than it should, because we will step in and buy it ourselves, if necessary. So there are no shocks, no surprises. You have to go through the whole damned budgeting process anyway, so you might as well be able to nail down the costs.

CONTRACT: At this year's AIA convention didn't that organization change its bylaws to allow architects to advertise and to contract?

DeHaan: While contracting was proposed primarily in terms of building construction—and that was the only way it was discussed at the convention—it obviously is going to have tremendous impact on interior architecture, because it does mean that architects will be able to buy and supply materials.

CONTRACT: So diversified services seem to be the wave of the future. At one time, ASID leaders said "pure design" should not be diluted with commercial sales. But that apparently has really changed, even with the most conservative AIA.

Heumann: We are losing sight of

one very important thing. I know that there are experienced dealers and I know that there are inexperienced dealers. If a design goes to a dealer who has never done a corporate job, obviously he can expect trouble. That is something to avoid.

Lerner: You can assume that the dealers I am talking about are well established and have the credentials to take on any job offered to them.

Heumann: I think that from the beginning you can establish who is responsible. We have to ask dealers all the time to tell us who the representative of the company is that is *really* responsible for the project, not just a clerk. We want the person who is professionally responsible for the management of the job, as we are.

Lerner: I whole heartedly agree with you. That is why we established procurement management, not M². It is an administrative service that is offered within our offices to monitor the dealers with whom we have placed orders. That is purely a protection device for our clients and it has nothing to do with our own subsidiary, which goes even further.

DeHaan: We do that in our bid documents, where we specify that the dealer give us a schedule that will not result in a delivery problem.

Weisberg: As a dealer, I am facing the situation where design firms, which create a major portion of business in a city like New York, are dealing with all kinds of dealers. There are retail dealers, and there are dealers that sell primarily to corporate accounts. In short, there are different levels of dealers, as there are different levels of designers. The reason that designers are moving into the dealership area is essentially complaints about certain of those dealer operations, but not all of them.

CONTRACT: Designers often criticize dealers for competing with them by having design departments. Ed, does your dealer organization have a design department?

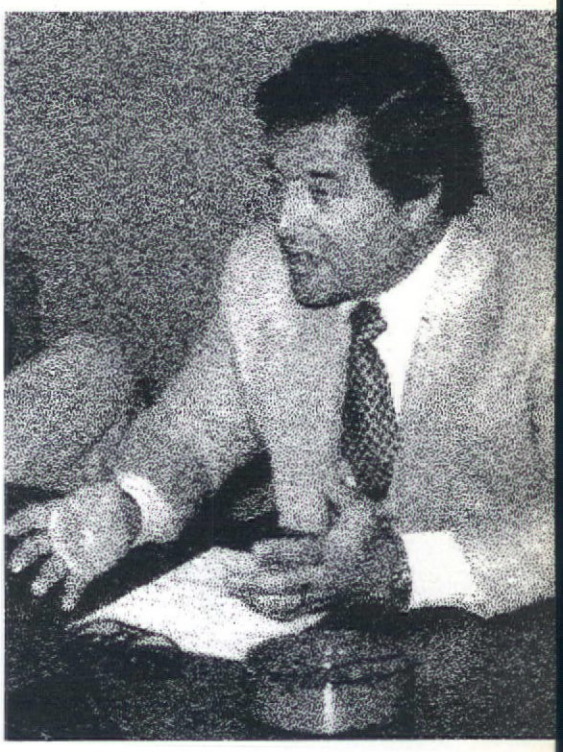
Weisberg: No. We decided eight years ago to eliminate the design staff because designers complained. They said that if they did business with us they would be subsidizing the competition.

Lerner: There were two comments made that are very important. One was that everybody now can do what he wants. The other was that there is no "right" way to do business. I welcome that kind of comment, because I never did give a damn if a dealer had a design department. If he proved better than we, he deserved to get the client. The nub of this is that you can't legislate competence. And neither can you license it. I don't mind if anybody here is in the dealership or design and construction business. It is his reputation that will keep him or her in business. We are going to continue giving business to dealers even though they may have a design department, and we are going to continue to give business to contractors even though we have a subsidiary in San Francisco or Los Angeles that does contracting work. The work is done on a disclosed basis, as a separate corporation. It is getting quite evident that the whole strength and structure of the design/purchase/build industry is coming to a level where competence in each area is going to be the criterion for who does what. And I welcome it!

DeHaan: I am very curious to see what is going to happen in rural areas, where you have an architectural firm that is doing a project and there isn't a dealer within a thousand miles. Why should that architect have to buy through the dealer, if the dealer is not to be anywhere around to service the installation? The dealer has to truck everything in and two days later he is gone.

CONTRACT: What are the financial problems involved with a designer offering dealer services?

Pinnell: Some design firms underestimate the complexity and the degree of sophistication that is required to truly execute efficiently and profitably. One does not just form separate subsidiaries, just add another overhead source. It has to be a little more than a break-even proposition. There are going to be some real capital problems. There has to be a justification to the banks on why one needs a line of credit. There is a whole cotery of thing that have to do with the financial end, as well as distribution questions that are complex. Many designers just don't understand that end of the business.



"But doesn't that constitute a dealer with a design operation?"
—Weisberg

Lerner: When they get into the business, they will understand it very rapidly. Because the first thing a manufacturer will ask for is the designer's balance sheet.

CONTRACT: On the recently issued joint AIA-ASID interior design document, does it not state that the designer, whether he be an architect or interior designer, should not sell furnishings?

"There are different levels of dealers . . ."



***"We question the reliability of some dealers. That's why we intend to go into procurement management services."*—Heumann**

DeHaan: No. It merely states that there must be disclosure. What is required by the code of ethics is that the architect, when he is involved, must make full disclosure. There are a lot of huge architectural corporations that for obvious reasons—not wanting to disclose how they operate—are not going to make such disclosures. For that reason, the large firms will probably all set up subsidiaries. They already have.

CONTRACT: That still requires disclosure, doesn't it.

DeHaan: Yes.

CONTRACT: Don't you find that if you as a designer walk into a manufacturer and want to set up a purchasing situation, they are not looking at you as a separate purchasing operation, but as a company that can specify a lot of product in a year? Wouldn't you consider that in the sense of being an implied threat?

Lerner: Yes. We don't do it, but you are right.

Weisberg: The designer goes to the manufacturer and tells him that he would like to buy directly.

Lerner: That is Yankee ingenuity. The next question is are the people in it for the money or for providing better service? How strong is the profit motive?

Weisberg: That seems to be more of a bottom line than the other story about service and installation, because one of the complaints made here was about non-stocking dealers finding independent contractors to warehouse, deliver, and service. The non-stocking dealer has to use the same contractors on a contract basis. Most dealers who do not have a warehouse facility have a contract with an independent storing warehouse—it is not a one-shot deal. That contract covers warehousing, in and out, storage, installation, service, and repair.

Lerner: That contractor is going to offer that same service to anybody on a non-contract basis. It is economic leverage that takes place at every level.

Weisberg: Is that where the industry is going? Where design firms tell the manufacturer that if they can't buy from him, they won't spec him?

Lerner: For the designer to do that is not a practical approach. Our designers have no contact with the service that can be offered by our subsidiaries. They have nothing to do with each other, and I would never permit any contact between the subsidiary and the designers. We can't stay in business as designers of reputation if there is any pressure on our designers regarding what they specify.

Weisberg: I am surprised that designers in the City of New York cannot find dealerships that are competent and can do whatever needs to be done properly.

CONTRACT: What about other cities, like Los Angeles?

Heumann: Dealerships in Los Angeles had a tough time during the recession of the past few years. Half empty warehouses represent a sizable overhead that has to be carried until the next big job comes along. A number of non-stocking dealerships started in Los Angeles that are acting like procurement services. They have access to all the lines and they do everything from purchase to installation. That leaves us with a difficult situation in which we question the reliability of those dealers. Some dealers, of course, have maintained capability. But that is the reason why we intend to go into procurement management service. Then we will exercise full control over the project to avoid the things that we have been talking about.

CONTRACT: Is "procurement management" a euphemism for non-stocking dealer?

Heumann: No. Where the client does not want to purchase, we will offer all the service necessary to avoid pitfalls. We will charge a fee for that. Therefore, we are not trying to conceal a non-stocking dealer situation. We do not intend to do that.

Lerner: Werner's procurement management is the same as our M^2.

CONTRACT: It seems that designers are getting the capability of becoming dealers only because manufacturers want them to.

DeHaan: In our case, we don't want to be a dealer. We have a lot of corporate clients that have their own purchasing agents. They have been working with dealers for a long time, and we have never stepped between a client and a relationship with a dealer. Never. We will confidentially tell a dealer that we think his price is too high on an item. If a job is small and we believe it is to a client's financial advantage, we will recommend that it is to the client's advantage to talk to three or four dealers and negotiate an arrangement, rather than pay us to go to the expense of putting out needless

bid documents for a small job. If the client still wants it bid, fine. We are not interested in becoming a dealer. We only buy those things that we have traditionally had problems with.

Heumann: Are manufacturers happy to have designers go into dealerships? They are very unhappy by the attack on the status quo.

CONTRACT: Larry, suppose you have a large installation and there is a furniture breakdown—casters have to be replaced or a desk repaired. How do you handle that?

Lerner: When our subsidiary is involved—on a full disclosure basis—we handle it through the contractor.

Weisberg: You have to go back to the warehouse you used and hope that they have a repair service.

Lerner: No. We know that beforehand. Before we get a client involved with a direct purchase, all of the services are organized by us for him.

Weisberg: Does he pay for that service?

Lerner: Yes. The client pays for shipping, delivery, installation, and maintenance. If anything significant goes wrong, a dealer goes back to the manufacturer to have him make good on fundamental structural flaws, anyway.

Weisberg: But what if the manufacturer says "No!"?

Lerner: Designers are never in that position. We continue to specify and buy products through dealers. Ninety-five percent of our client work is going through dealers today.

Weisberg: Then why is it necessary for you to set up a dealer operation to handle only five percent of client work?

Lerner: Because there are specific instances where it is best to handle the job internally.

Weisberg: In most cases major lines are tightly franchised and a dealer is involved.

Lerner: Such manufacturers will wash a sale through a dealer.

Weisberg: But the dealer is not going to do the installation and the servicing under those circumstances.

CONTRACT: Will the manufacturers ever wash a sale through a designer with a dealership?

Lerner: Not likely.

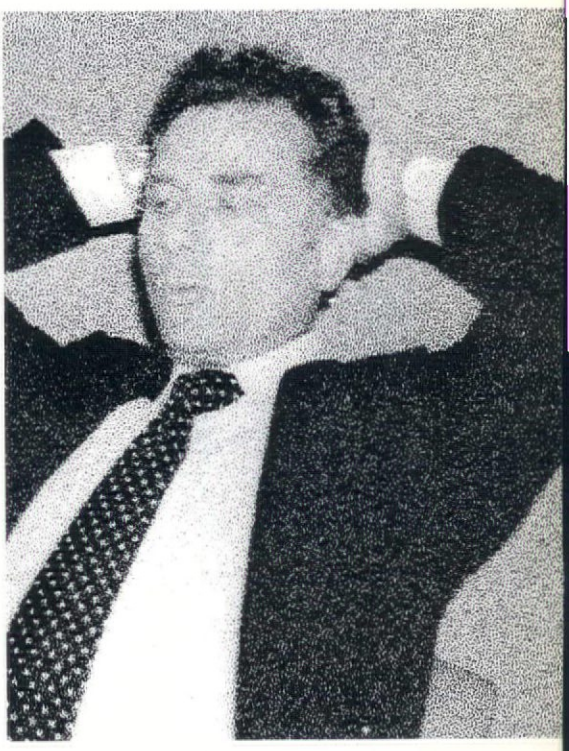
Weisberg: Manufacturers, for the most part, feel that their best interests are tied more to the designer than to the dealer. Others don't.

CONTRACT: There has been a crossing of lines that dates back a number years, I believe, when an architectural office started a construction subsidiary? Now more architects are doing interior design work, a number of dealers have design departments, and some designers are becoming non-stocking dealers.

Pinnell: Confidence is going to be the determining factor about who will be successful. While design firms simply want to provide the best possible service for the clients, there are precautions that must be taken in providing other services. It isn't as simple as it looks. There are financial ramifications, such as receivables and the 120-day accounts that we all love. I feel that there is absolutely no conflict of interest. We are providing both types of service to clients—one service or the other. But in many cases, when we design a project, we also provide the procurement services. From the beginning, however, the client knows where our interests lie. We do have certain manufacturers we prefer over others. It comes as no surprise that the manufacturers we prefer are specified most often. I think we provide a better project in the end when we have provided both design and supply services.

Lerner: We are in business for our own personal satisfaction, which includes financial return. My company will provide whatever agency service the total project requires, as long as we feel that we have the competence to do it to the client's complete satisfaction.

DeHaan: I think that what the designer does is always going to depend on the scope of the project, its geographic location, and the capabilities of all parties. Personally, in a very large project, we are always going to get involved in bidding with dealers. When it is a moderate project, we will negotiate with dealers. When it is a small project, we will do it ourselves.



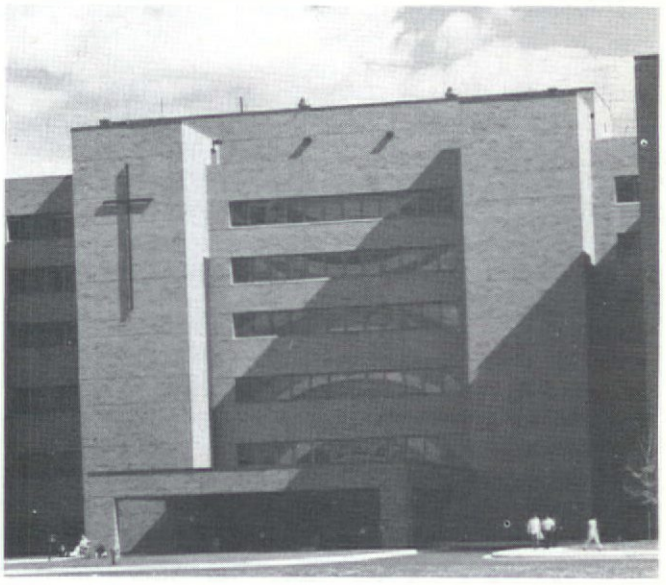
***"Our subsidiary M² acts in the capacity of a dealer. We also have a gratituous expeditor department."*—Lerner**

Weisberg: Speaking as a dealer, a good dealership takes 30, 40, or 50 years to develop. We have established working relationships with manufacturers, with unions, with building owners. It is presumptuous for a designer to think that he can acquire that knowledge in a very, very short time. I believe that the designer's motive primarily is economic. The best thing for the client is to have each member of the team do what it does best—the designer design, the dealer deal, and so on. That situation is much better for the client than any individual trying to accomplish the whole by himself. □









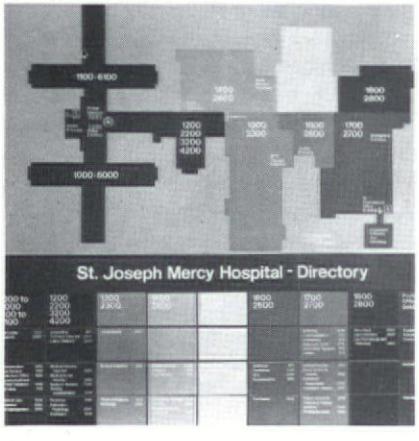
GRAPHICS/SIGNAGE GETS 1% OF BUDGET

Colored-coded graphics and signage by Mitchell Associates provides design and direction for St. Joseph Mercy Hospital

Four hundred thousand dollars for graphics and signage? Back in 1911, when St. Joseph's was first organized, this would have elicited cries of disbelief. By 1977 it no longer seemed so impossible. However, it still required a bit of convincing to get one percent of the building budget alloted for the graphics/signage program.

Architects, designers work together

Design and planning presented an opportunity for the architects, The Eggers Group, New York, and the graphic designers, Mitchell Associates Design Consultants, to work closely together from the very beginning of the project. Once the hospital was convinced of the advantages of the interior design work being done in conjunction with the architecture, the program proceeded splendidly. Due to escalating construction costs, the graphics/signage budget came to actually less than one percent of the $57.6 million price tag. Models of the entire job were built, studied, and later used in training the staff.



Signage can be staff produced

St. Joseph's is a large hospital. With a sprawling layout, and more than 1,800 patient rooms, a design problem arose regarding direction. The hospital is divided into nine different areas, each with its own color. Color-coded signs, graphics, etc., all help to clue visitors in on their location. A digital sign system, composed of a code, is mounted on the door of each room. The color-engraved sign carries a four-digit number, each digit referring to a specific area. Room numbers and room titles, which occasionally change, can be fabricated by the hos-





Photos, Lens-Art Photo





pital personnel. An in-house facility, set up by the designers, enables the hospital to continue the sign program themselves.

Because the design of the building calls for breaks in departments, the designers did not want sudden, abrupt breaks in color. Rather, it was done in a transitional manner. A yellow wall, for instance, reflects a green one, and vice versa. This visual light reflection is also seen in the blending of one color into another through pastel shades and white.

Basically, it was paint that made the graphics. Color bands are not, for the most part, smaller than four inches wide. In the graphic rainbow, all colors used to define various departments are represented. Further color distinction is seen from floor to floor. As one steps from an elevator, it becomes obvious that he is on the wrong floor if he expects orange and if faced with green.

The main corridor is visually broken up by intervening strips of color flooring tiles and wall designs. The colors, of course, signal what area is being entered. Graphics were used to visually cut down corridor lengths and to make them more interesting to walk through.

Rainbow seen from outside

From the exterior, the main patient entrance offers a six-story double rainbow graphic. It works well when seen from a distance, as it is not quite apparent that it is actually painted on the walls inside. A glass walled walkway, on each story, runs in front of the painted wall. Posted at various intervals are graphic representations of the hospitals outline, along with directories of the rooms in that particular area. This enables the visitor, or anyone unfamiliar with the hospital, to have a quick reference as to where he is or is going.

The designers avoided a cold, impersonal look with an inventive use of paint, large pictures, and tiles. Super graphics, the height of walls, denote floor levels. Geometric designs on the elevator doors change as the doors open and close. In the elevator lobbies, graphics used as signage are cut from large sheets of Kydex, a wall-protective vinyl acrylic material. Drapery that mirrors graphics, inexpensive but attention-grabbing photomurals, and original art make up the rest of the program. The murals are printed on treated paper, thereby meeting stringent fire restrictions. □

Graphic Design: Mitchell Associates Design Consultants. **President:** Donald P. Mitchell. **Design Director:** Louis B. Rosenberg. **Graphic Design Director:** William L. Endicott. **Graphic Designers:** Rebecca J. Zorich, Christopher S. Conine. **Architects:** The Eggers Group. **Architect in Charge:** Peter Halfon. **Director of Interior Design** Shirley Dionne. **Hospital Planner:** Hans Hartmann.

SOURCES

Flooring—Bigelow-Sanford, Inc.; American Olean Tile Company; VPI; Romany-Spartan; Armstrong Cork Company; Burke Rubber; Johnson Rubber Company; Construction Specialties Inc. **Kick plates**—Textolite. **Paint**—PPG Industries, Inc.; Benjamin Moore & Co. **Art murals:** Grown Wallcovering Corp.; Naturescapes Inc.; Environmental Graphics Inc. **Signage**—Spanjer Bros., Inc.; Colite, Inc.; Bank Products Company. **Painted supergraphics**—Prographica. **Framed artwork**—Ronbie Editions, Inc. **Fabrics**—Belgian Linen; Orthogonality Palaset; Arc-Com Fabrics.

GOOD SIGNAGE SIGNALS IMMEDIATE MESSAGE

There is more than one way to go with directionals, as seen in this review of new products that ranges from money-saver press-ons to elaborate networks of systems used indoors and out

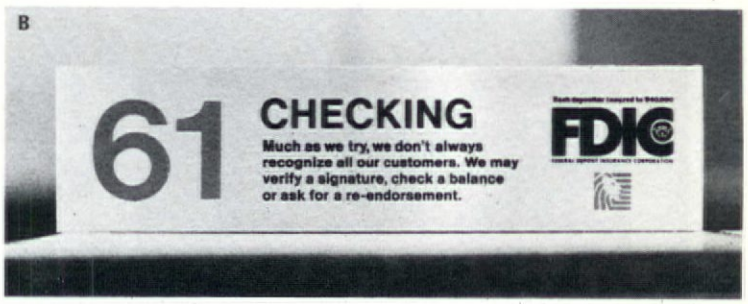
A—*Extruded aluminum post-and-panel signage by* **Andco Industries** *interlocks frame and post to keep vandals from their unappointed rounds. The baked catalyzed polyurethane enamel finish has a five-year guarantee against peeling, cracking, crazing, blistering.* **Circle No. 200.**

B—*Bank teller station bars, fabricated by* **Josarah Enterprise,** *can have face plate of sateened or mirrored finish, in choice of aluminum or brass. Other surfaces are wood, plastic laminate, or metal; message is in epoxy printing.* **Circle No. 201.**

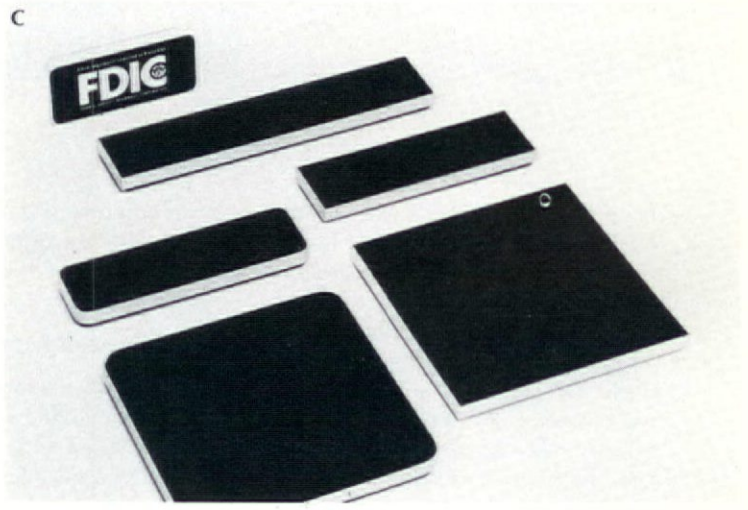
A



B



C



D



C—Environmental Signing's *new interior signage frames come with choice of square and round corners, with frames in polished, natural duranodic, and black anodized aluminum, polished brass, and chrome-plated brass frames.* **Circle No. 202.**

D—*This hospital floor directory monolith is fabricated of Nomar fiberglas by* **Matthews International Corp.** *The free-standing directory combines reversed Cromalin and matte acrylic.* **Circle No. 203.**

E—*At least three functions are combined in one unit to rid "sign clutter," says* **Best Sign Systems.** *Center portions can be changed, with a fixed message at top and bottom. The plastic is said to meet or exceeds OSHA, HEW, ANSI, and local building codes.* **Circle No. 204.**

F—*Fashionable name in the fashion world is fashionably announced with logo by* **Lettering Specialists,** *which also specializes in office and bank systems with 5-day delivery of nameplates.* **Circle No. 205.**

G—*This desk-top nameplate, for bank teller use as well, is complemented with numerous other styles and colors. Full signage system services are by* **D&B Graphic Signage** *of Directory & Bulletin Board Inc.* **Circle No. 206.**

H—*The receptionist's aid gives quick information in attractive graphic form. The board is a solid piece of acrylic, clear or colored, and name plates and pin chips are held in milled grooves. In-Out board is by* **Philip Manker Designs. Circle No. 207.**

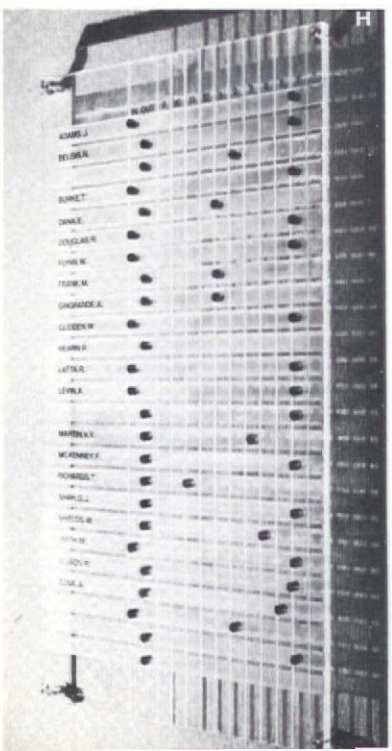
I—*Carved wood panels by* **Forms & Surfaces** *can be used individually or in mounted combinations. The wood graphics can be ordered unfinished, light natural finish, or transparent color stains.* **Circle No. 208.**

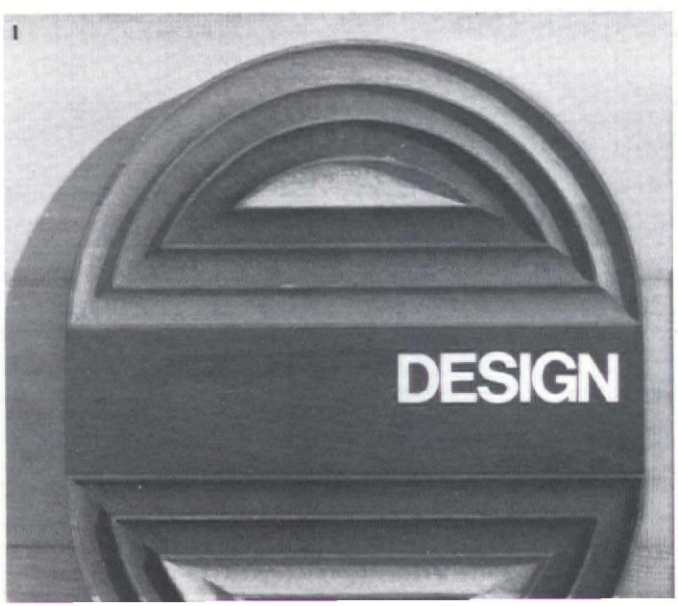
J—*A rub-on signage process can be handled by almost anyone, making signage an in-house money-saver.* **Alphaguide Inc.** *provides all necessary components, such as header panels, magnetic holding system, and acrylic covers for lobby directory.* **Circle No. 209.**

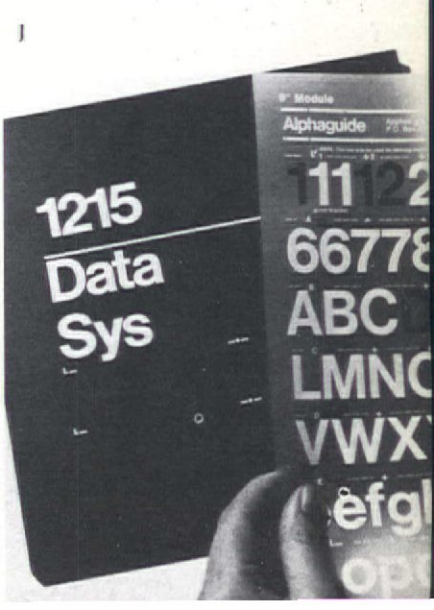












SIGNAGE

Panel/post systems help prevent vandalism

A—BPC *offers a full range of signage, desk top or wall mounted, in materials and lettering styles to complement all design motifs.* **Circle No. 210.**

B—*Graphic images on* **Vomar's** *outdoor line are sub-surface printed and fully protected from exterior exposure. They're made of fiberglass for strength, stability, and vandal-resistance. The post-and-panel system is offered two ways: flat panel or molded return panel.* **Circle No. 211.**

C—*Graphic concepts in clay, a specialty of* **Ceramic Design,** *is exemplified with this hand-crafted sign made for City of San Antonio Bicentennial Committee.* **Circle No. 212.**

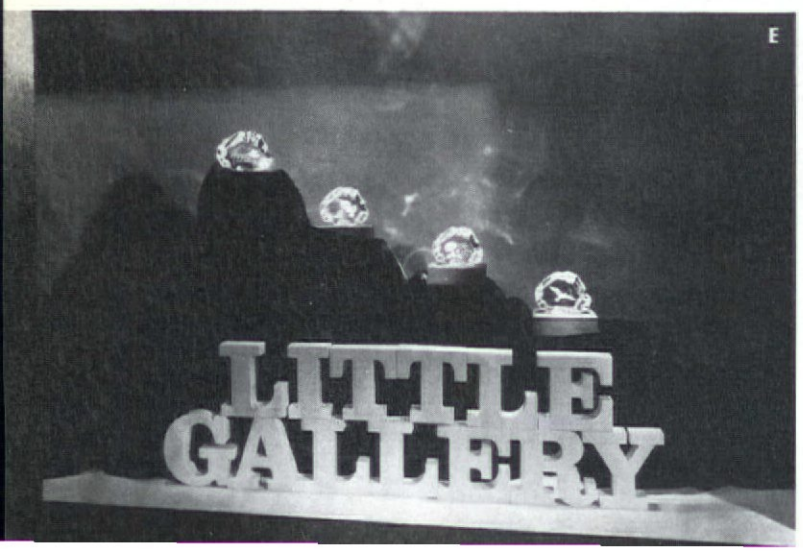
D—*Single panel/post system has raised acrylic letters and a natural satin finish frame.* **Zax Corp.** *also offers the extruded aluminum frames in bronze Duranodic anodized finish; lettering can be ordered in die-cut applied vinyl.* **Circle No. 213.**

E—*Mittenite is a gypsum-based material that is used in a full style and size range*











by **Mitten Designer Letters.** *Here the letters are grouped to give added dimension to the items on display.* **Circle No. 214.**

F—*PanaSystem has opaque black background and illuminated copy. The system consists of extruded aluminum case, with 9% low light transmission, laminated bronze glass cover, and trans-illuminated film negative insets. It is an* **ASI Sign System** *by* **Architectural Signing Inc. Circle No. 215.**

G—*Display letter called Scotslant, is now in 3-inch capitals, lower case, numerals, and punctuation. By* **Scott Plastics Co.,** *the light weight Scotslant is molded of dense urethane.* **Circle No. 216.**

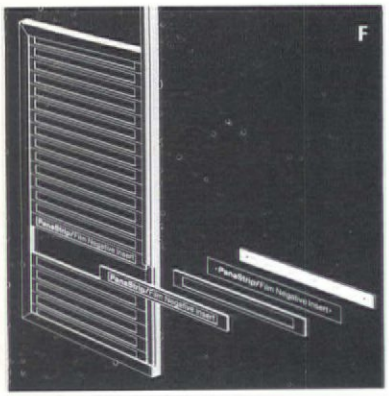
H—Supersine *uses silk screening for duplication of symbols as well as type faces. The firm offers a full range of signage, from pressure-sensitive letters to hot-stamped signs.* **Circle No. 219.**

I—*Integrated with CRT displays, the arrivals/departures display by* **Solari America** *is at the TWA terminal at JFK International Airport in New York. The system also includes gate indicators.* **Circle No. 218.**

J—Florida Plastics
Deep-Dimension Helvetica letters are combined in a decorative fashion for this outdoor sign. The in-stock letters are of quality injection-molded acrylic. **Circle No. 217.**

K—*Die-cast aluminum with a novel suede-like finish in muted Earthtone colors houses a new Exit line developed by* **Keene Corp.** *The lettering is backed by red or green glass diffuser; the unit has a down-light aperture.* **Circle No. 220.**

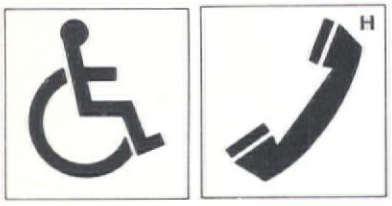
F



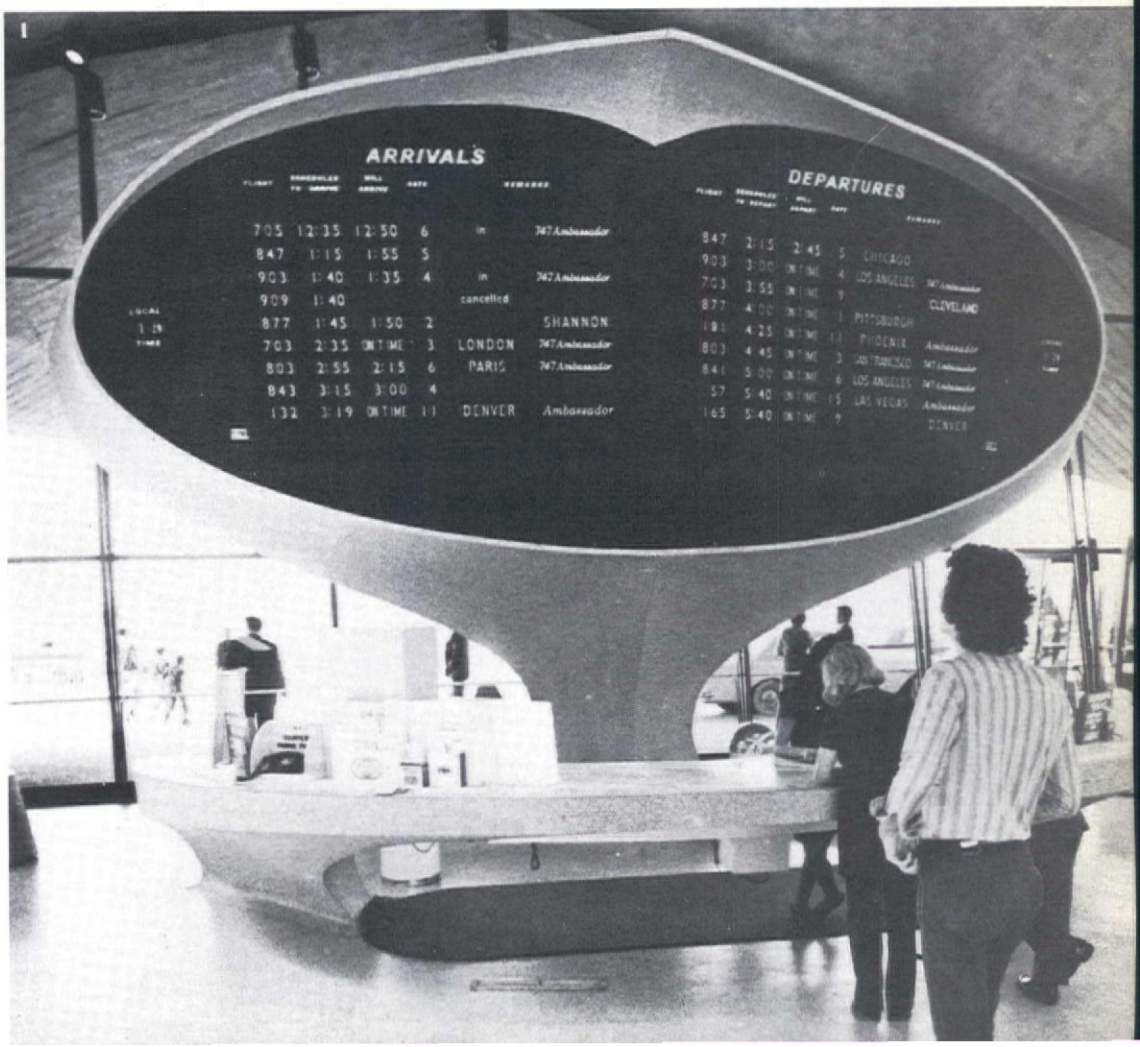
G



H



I



J



K



PRINTED WOVENS AND INTERCHANGEABLE "SYSTEMS" LOWER CARPET COSTS

New techniques provide commercial specifiers with wider range of colors, patterns, and textures for heavy-duty applications

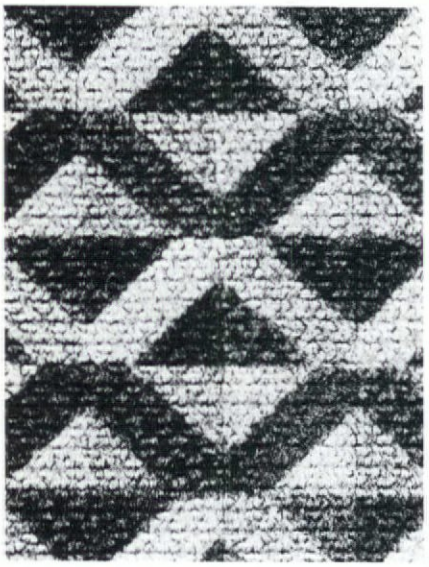
A new technique for printing woven carpet, coupled with a "systems" approach to contract carpet specification, is offering new design sophistication at lower cost to designers. The printing on Velvet woven carpets provides heavy-duty wearability combined with a new, sophisticated look for commercial carpet.

Introduced at NEOCON 10 by Bigelow, printed wovens constitute a significant breakthrough in Velvet woven technology. Until this application of Bigelow's Tuft-Dye process to woven fabrics, color in woven carpet was limited to the weave itself, intermingling different colored strands of yarn. King's Mark, the Bigelow printed introduction, extends the range of color/pattern options on Velvets to something approaching the color/pattern flexibility of Axminsters.

The dye penetrates to the back of the carpet. C.R. Goulet, Bigelow's president, says, "There has been a definite need for printed effects for commercial interiors that require the heavy-duty performance of woven Velvets." Printing, he suggests, "is the ultimate combination. We are committed to furthering this technology necessary to bring the sophisticated look to contract areas."

Dozens of color choices

Interchangeable "systems" or "programs" of pattern, color, and texture are being developed by a growing number of woven carpet suppliers. They provide commercial interior designers with a wider range of custom-like options at more convenience and lower costs than strictly custom weaves.



Bigelow: *Woven carpets for the first time can be printed with patterns, such as this printed Velvet called King's Mark.* **Circle No. 221.**

Typically, a "system" includes one dozen or more patterns, offered in a choice of several dozen colors. The supplier develops the program, and the designer selects a specific formula from within the parameters of the overall program. The mill is geared to provide the specified configuration, so that it cuts costs on set-up and sampling time, but can still give the designer a distinctive woven floor covering in low-yardage quantities with a minimum delivery time.

In addition, many mills can provide coordinated patterns and solids within a chosen color palette to help the designer coordinate or complement floor coverings in different areas of a single installation.

Lees, for example, is in process of developing a collection of 12 to 15 two-frame Wilton patterns in a choice of 50 designer colors. "We're really providing a designer's tool with this program," says a Lees' spokesman. "The designer can pick from a huge pattern and color selection to produce a carpet that fits the client's need. The parameters of the formula we've developed for the designer are not apparent to the end-user. He just sees the result, which is essentially a custom designed fabric.

Less costly technique

"The formula, however, permits us to meet the designer's needs within a framework that is proven, and therefore, less costly to us, and ultimately, to the designer."

A majority of styles in the collection are geometrics and small patterns. Fiber is Antron nylon, woven through the back for added strength. Two-frame Wilton weaving dictates that each pattern will contain two colors.

Another U.S. maker of woven fabrics, Bigelow, is also "recommitting to the woven contract market," with introduction of its To-Order Program (T.O.P.). With T.O.P., "designers can specify yarn, color, texture, and pattern, all within a formula framework of 30 different textures and designs that work with all possible yarn systems," says a spokesman.



Lees: *Patterns and colors for two-frame (ergo, two colors) Wiltons are custom selected by specifier in any combination of the 14 patterns and 90 dye formulas.* **Circle No. 222.**

"The result, is a kind of customized running line order, designed by the specifier, available in six weeks on minimun yardages of approximately 500 yards."

Bigelow utilizes Velvet weave construction, which has no relation whatsoever to velvet texture, the description applied to cut-and-loop texture in tufted carpets. (See box delineating major differences among three types of carpet weaves: Axminster, Wilton and Velvet).

Patterns within the T.O.P. program are reportedly based on research by Bigelow's 30 in-field contract managers who work directly with specifiers on commercial installations. "They are," says the spokesman, "the patterns most utilized on contract jobs." In addition, he says, "Bigelow has revitalized its custom woven operation, enabling us to offer custom patterns in 500-yard minimums."

Unlimited range of colors, patterns

F. Schumacher & Co., one of the few companies to maintain extensive Axminster weaving capabilities in this country, was among the first to introduce a "system concept" to woven carpets. It offers an unlimited range of colors and patterns, and provides specifiers with a kit that enables them to customize from the mill's extensive color collection. All fabrics are made to order. Minimum yardage is 100 square feet and delivery takes from six to eight weeks.

Philadelphia Carpet Co., a long-time major factor in contract woven carpet made in the United States, recently sold its woven facilities to a newly formed mill, Pennsylvania Carpet Mills. Jack Sewell, a former Philadelphia plant manager and now a principal of Pennsylvania, assures, "we intend to maintain Philadelphia's fine image and complete woven product line, retaining the major suppliers and operating in the same way."



Pennsylvania Carpet: *Customized pattern and color Wilton carpet blends 69% acrylic, 30% nylon, 1% other for static control—at 25% savings over the equivalent in wool.* **Circle No. 223.**

The firm produces several running lines of Velvet weave broadloom, a series of running lines in Berber wool tones, and custom Wilton fabrics. It has added a new Velvet line in solids and pin-stripe patterns made of a blend of acrylic, nylon, and Zefstat anti-static fibers. Special color Velvet carpet is available in minimums of as little as 1,000 square yards. Average minimum yardage on Wiltons is 300 square yards.



Mohawk: *Camelot is the pattern in the Palladium line that is used at Fin & Claw Restaurant, New Jersey.* **Circle No. 224.**

Mohasco's group of mills—Mohawk, Firth, and Alexander Smith—all offer Wiltons, Velvets, and a Velvet weave variation, called Interlock, in the United States. Horace Andrews of Mohawk, says that the mill just developed a new Velvet, called Noble Leader, that simulates a three-frame Wilton look and is offered in a choice of 12 colorways.

Coordinated patterns and colors

In addition, Mohawk has woven lines in a wide range of stock and custom colors and a Pattern Plus Collection that enables specifiers to combine pattern and non-pattern fabrics in coordinated colors.

Revitalized interest, especially among U.S. makers of woven carpet for contract, does not, most suppliers agree, indicate an expansion of the woven market. Most place the woven portion of the overall contract carpet market at a stable 15 to 20 percent of the total. They acknowledge that the development of systems and the expansion of lines is an attempt to serve specifiers better by providing benefits



Brintons: *Bell Trinity in a woven construction is offered in 7 solid colors and in customized combinations.* **Circle No. 225.**

of woven fabrics and with systems, of more custom-like variety. This is without such drawbacks as high costs and long waiting periods.

Woven fabric's inherent strength, specifiers agree, makes it a prime choice for many contract jobs; but costs have often prohibited its use in all but top-end installations. Velvet weave is traditionally less expensive to produce than Wiltons and Axminsters. U.S. mills are now directing efforts toward increasing color and pattern capabilities.

Bigelow claims the government is now one of the major users of Velvet woven carpet. Other Velvet mills list the public areas of banks, airport waiting areas, casinos, clubs, and retail stores as major users.

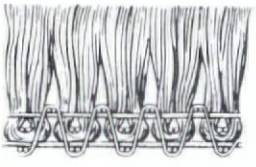
Axminsters and Wiltons still reign at the very top of the line in woven carpets. The majority are manufactured abroad, particularly in the United Kingdom, and most find their way to high-end installations, such as executive offices, exclusive restaurants, hotel penthouse suites.

Brintons Carpets (USA) Ltd, a British maker of Wiltons and Axminsters in both stock and custom lines, is expanding its representation in this country, according to Stuart Bell, U.S. eastern regional sales manager. "I don't think the woven portion of the U.S. contract floor covering market has expanded, but our participation in it has." Bell says one of Brinton's most successful entries is a group of 12-foot-wide solid color fabrics that coor-

CARPET CONSTRUCTIONS

The three woven carpet constructions: Axminster, Wilton, and Velvet, have significant differences. Wilton and Axminster looms are based on old-world technology, while Velvet looms are more technically up-to-date.

AXMINSTER



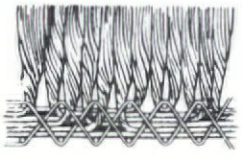
Axminster looms are the most complex and can produce patterns in an almost limitless number of colors. Pile yarns are drawn from spools, locked together, end-to-end, in a frame the width of the carpet. The sequence of the yarns determines the pattern, since each frame and each strand of the spools provides one row of tufts across the fabric.

In order to change patterns, separate lengths of different color yarns must be set with accuracy. Spool frames are positioned on an overhead conveyor that brings them down to the loom in sequence. As each spool takes its turn, the loom inserts and cuts a row of pile tufts from yarn on the spool. Every tuft can be a different color, and the process is nearly as versatile as hand weaving.

Set up time is slow and intricate, increasing costs and minimum yardage requirements.

Axminster is the least dense of the three weaves with approximately 56 tufts per inch.

WILTON



Wilton looms have a patterned mechanism, called a jacquard, which controls all face yarns and produces both simple and complicated patterns with accuracy. The desired pattern is painted on checked paper exactly as it is to appear on the finished fabric. Pattern cards are made from this drawing by punched holes at precision points where different colors are to appear in the design. Cards are locked together in the jacquard over the loom, and, as the loom operates, it reads the pattern and reproduces it.

Old-fashioned music boxes and player piano rolls exemplify the "reading" principle of the loom. Each color yarn is drawn to the fabric surface one row at a time to form the pattern.

Each frame of the Wilton loom carries a different color. Looms can accommodate up to five frames to form a single pattern. Wilton weaves are usually the most dense of woven fabrics with approximately 86 tufts per inch. Custom design and density contribute to costs.

VELVET



Velvet looms are the simplest in operation. Therefore, they can run at higher speeds. The simplicity of the loom, however, limits its ability to produce pattern. But pattern options are improving. Tweeds, stripes, and other small patterns are now being perfected along with a variety of surface textures, including cut and uncut piles, loops and multi-level effects. Velvet weaves have approximately 64 tufts per square inch and excellent dimensional stability.



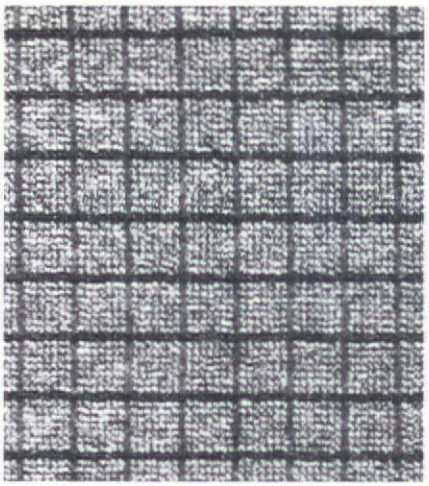
Schumacher: *Delivery can be expected eight weeks after color approval in custom contract carpet program, which has 80 stock color combinations. This pattern is Jaytom, 60 wool/40 nylon, an Axminster in 9- or 12-foot widths.* **Circle No. 226.**

dinate with nine-foot-wide fabrics in designs and patterns.

Earthtones still popular

"Small geometrics," he adds, "are the most popular styles in our running lines. A big percentage of our work is custom, and there, the preferences cover a wide range of styles and colors. Subtle, intermediate shades and earthtones are still popular."

Representing one of Europe's largest woven carpet manufacturers, Carpets International, Sydney M.R. Preiss, Vice President, U.S.A., looks to an expanding woven market in the United States. "What is happening in Florida and New York will happen in other parts of the country, as well," he says. "State legislatures will authorize



Stark: *Small-scale grid pattern is offered in four 2-color combinations or can be reproduced in stock custom colors.* **Circle No. 227.**

gambling and the boom will be on. Then, high end, quality-minded hotels will be specifying more and more wovens into lobbies, ballrooms, and, of course, casinos. The market simply is going to grow for wovens."

Carpets International U.S.A. has for the American market a wide choice of Axminsters and Wiltons. It currently is developing printed wovens, too. "With wool prices up as they are," he says, "we are out with a line of 100 percent nylon with antistat. A new mix, popular in Europe, is 80 percent acrylic, 20 percent nylon. Acrylics were meant for wovens, not tufteds, where they perform much better."

Phoenix Carpet Co., an importer of Wiltons and Axminsters, is introducing a line of Berber wool woven fabrics that it will stock in 12-ft. widths in the United States, a further evidence of the standing popularity of natural shades. It offers Axminsters in minimum yardages of approximately 600 square yards and 27-in.-wide Wiltons in yardages as low as 25. Its 12-ft. Wilton looms, however, require 500-yard minimums.

Patterson, Flynn & Martin produces Axminsters and Wiltons here and abroad in both custom and running lines. The average minimum requirement on custom fabrics, according to David Martin, president, is 55 yards, while a newer line is offered in minimums as low as 15 yards. "Naturals, greys and small patterns dominate style trends," he says.



Carpets International: *Sandown, which can be ordered in custom colors, is woven of all nylon.* **Circle No. 228.**

Stock and custom Axminsters and Wiltons are also available from Stark Carpet Corp. in minimums of as little as 25 linear yards.

These firms are representative of a dozen or so others that supply the top end of the contract market with pacesetting Wilton and Axminster patterns that offer more style, pattern, and color range than what one supplier calls "the bread and butter of commercial floor coverings," tufted fabric. The woven process itself combines this pattern and color flexibility with inherent strength.

As Velvet technology, which duplicates the inherent durability of old-world weaves, increases pattern and style options it secures its place in the economic gap that existed between woven and tufted fabrics.

Bigelow's spokesman concludes that woven's "bottom line costs," such as strength, durability, and low maintenance over the long run, account for its small, but steady hold on the contract market. Lower minimums and increased customizing capabilities, he suggests, may expand woven's 15 percent share over the next few years. □



HOTEL/MOTEL SEMINARS SPAN TOPICS FROM FINANCING TO SECURITY

It has been said that yesterday's hotels were built to last, yet many of them, unfortunately, have outlasted their markets. Not so with the International Hotel/Motel & Restaurant Show, which had its debut in 1916, thus making this year's edition its 63rd annual event. It will be held at the New York Coliseum, November 5-8.

IHM&RS continues its catalyst role of bringing together officers, executives, purchasing agents, department heads and assistants, and dietitians engaged in mass housing and feeding industries.

Interior designers, architects, space planners, and specifiers will also benefit from pertinent seminars and from the concentration of interior furnishings that will be displayed among the more than 550 exhibitors.

There will be approximately 30 educational seminars, grouped around central themes of timely topics from energy to security. Among them are:

- Bigger Profits for the Smaller Hotel, Motel and Restaurant: Market Determination; Promotional Resources and Budgets; Graphics; Sales; Staff Training; Services of Small Business Administration.
- Safe, Not Sorry—A Security Program for Hotels and Motels: Community Resources; Staff Training; Owner's Responsibility to Guests; Security Systems.
- Rising Food Costs Are Manageable: Purchasing Methods; When are Convenience Foods a Convenience?; Maximizing Employee Productivity; Controlling Over-Production.
- Is Energy A Controllable Cost?: Informational and Cost Control Resources; Immediate Conservation Steps; Long-Range Planning.
- Effective Merchandising to Sell Food and Beverages: Restaurants—An Important Adjunct of Hotels; Basic Merchandising Techniques; Development of a Product to be Merchandised; Product Presentation.

Stephen M. Brener, CRE, senior vice president of Helmsley-Spear and head of its Hospitality Division, will conduct the Hotel/Motel Day Program, "Financing Hotels in the 1980s."

Brener, who has chaired the program since it was started in 1958, says: "Packaging hotel/motel financing is becoming more sophisticated for both borrowers and lenders. Panelists will pinpoint the new directions of financing for the hospitality industry."

Keynote speaker will be Fabian Chaves Jr., Assistant Secretary of Commerce for Tourism. Speaking at the opening luncheon on Monday, November 6, Chavez will talk on "Tourism as an Economic Development Tool." □

SELECTED LIST OF IHM&RS FURNISHINGS EXHIBITORS

EXHIBITOR	BOOTH
American Booth Creators	1033
American of Martinsville	2449
Armstrong Cork Co.	2610
Art for Art's Sake	2748
Brazilian Government Trade Bureau	2722
B. Brody Seating	1518
Cohama Specifier Contract Fabrics	2603
Commercial Drapery Contractors	2306
Contract Services Inc.	2128
Corning Glass Works	2729
Dean Candlelight Co.	1034
Display Arts Inc.	2121
Economics Laboratory	2230
Empire State Chair Co.	2221
G.T.E. Sylvania	2424
Gasser Chair Co.	2636
General Electric	2630
Gold Medal Products	3834A
Gordon International	3101
Grosfillex	3142
Hall China Co.	2432
James G. Hardy Co.	2229
Howe Furniture Corp.	3309
Indiana Glass Co.	2210
Krueger	3109
L&B Products Corp.	2629
Magnavox Co.	2206
Mar-Tec Corp.	3312
Mason Candlelight & Glassware	2226
Oneida Silversmiths	2426
Plastics Mfg. Co.	2820
Plymold Booths/Foldcraft Co.	3408
Prolon Dinnerware	2823
RCA Service	2721
Regency Service Carts	2024
Riegel Textile Corp.	2827
Rohm & Haas	3303
Shelby Williams Industries	2616
Shenango China-Interpace	2140
Sico	2025
Snap Drape Inc.	3110
Steadi-Glo Candlelamps	1020
J.P. Stevens	2423
Swan Brass Beds	3132
Syracuse China	2425
ThermaSol Ltd.	2623
Triple R Inc. of Florida	3118
Virco Mfg.	2815
Wall Tube & Metal Products	3113
Wilton Armetale	2403
Wittco Mfg.	1426
World Tableware International	2434
Zenith Sales	2227

CONTRACT FOCUS WILL BE REVITALIZED AT CANADIAN SHOW

Strong complaints from visitors and exhibitors during the past few years have forced the International Interior Design Show to revitalize its emphasis on contract. Show Manager Bernie Loveridge says that "new ideas designed to stimulate both exhibitor and visitor interest will be introduced this year, since we are eager to re-emphasize the importance of the contract side of the industry."

Among ideas that will be inaugurated with this year's show is a display of model offices, with about 20 models in the display. The Interior Designers of Canada, which officially endorses the Show, will set the criteria for the design of the offices. Individual exhibitors will furnish their model offices with products of their own choosing.

In keeping with the emphasis on contract, there will be seminars on "Commercial Interiors," aimed at the designer/specifier and the end user.

Loveridge has authorized the Interior Designers of Canada to screen all new companies applying for exhibit space to eliminate the possibility of having undesirable products displayed. To date, the show has about 150 exhibitors, representing major manufacturers of furniture and accessories for the contract interior furnishings industry.

The Show also marks a first with antiques and finely crafted objets d'art from China. Sinacorp International, Canadian agent for the collection, will be exhibiting Chinese arts and crafts that represent a cross section of skills developed during the last 2,500 years. All items in the Peking Collection have been expertly dated for authenticity.

A new competition to help establish standards of excellence in interior design and provide recognition for outstanding students is being sponsored by the Show, in cooperation with the Interior Designers of Canada. Cash prizes will be awarded: $1,000 for first prize; $500 for second; $300 for third.

The 1978 International Interior Design Show will be held at the Automotive Building, Exhibition Place in Toronto, November 14-16. □



SELECTED LIST OF CANADIAN DESIGN SHOW EXHIBITORS

Aarkash Chair Co. of Canada
Barrymore Furniture
Bonaventure Metal Industries
Jeff Brown Fine Fabrics
Caravan Furniture
Cohama Specifier Contract Fabrics
Constellation Contract Furniture
Cross-Can Agencies
Crown Wallpaper
Croydon Furniture Systems
Croy-Roy Distributors
Curvecraft Canada
Alan R. Daly
Daymond Ltd.
Donmar Contract Furniture
Dor-Val Mfg.
DuBarry Furniture
Wm. Engel Co.
Faultless-Doerner Companies
Futuric Office Furniture Distributors
Galaxy Office Furniture Mfg.
General Upholstery Supply
Global Upholstery
Hanna Design
Harts Upholstered Products
HarTumu International
Heuga Canada
Imperial Furniture Mfg.
Integrated Lighting Canada
Interhome International Furniture
Irwin Seating Canada
Eric Jensen Greenhouses
Kirsch of Canada
Klassen Bronze
Kobe Fabrics
Kodak Canada
H. Krug Furniture
Lundia Shelving Systems
Marco-Polo Import Export
Morette's Furniture
Northfield Metal Products
Proform Furniture Industries
Ram Partitions
Reede Decorative Products
Ruscana Furniture
Spinneybeck Ent. Ltd.
Three H Mfg.
Zest Furniture Industries



Fabric verticals look like drapery, operate like blinds

From **Carnegie Fabrics** are Creation Baumann's new verticals, designed to fill the ever narrowing void existing between drapery and regular blinds. The fabric strips are woven or knitted to a five-inch width, resulting in finished edges which prevent fraying. Since they do not require artificial stiffening or vinylizing, the natural soft character of the textile remains. The 100 percent Cordelan fabric is inherently flame-retardant and non-toxic, and the strips themselves are weighted for stability. The weight is heat-sealed, and the fabric can also be custom woven into 54-inch widths for use as matching wallcovering. Available in two weaves—opaque and semi-opaque—the strips can be manufactured to adapt to any track system already in place. However, the Fretric Trac System, engineered in Switzerland, comes in simple, easy-to-mount pieces complete with turning rod and pull cord. The 160-inch tracks can be used singly or butted together to create infinite length. Opaque weave (Sierra) is available in 40 different colorways, and the semi-opaque (Nevada) is in six natural colorways. **Circle No. 253.**





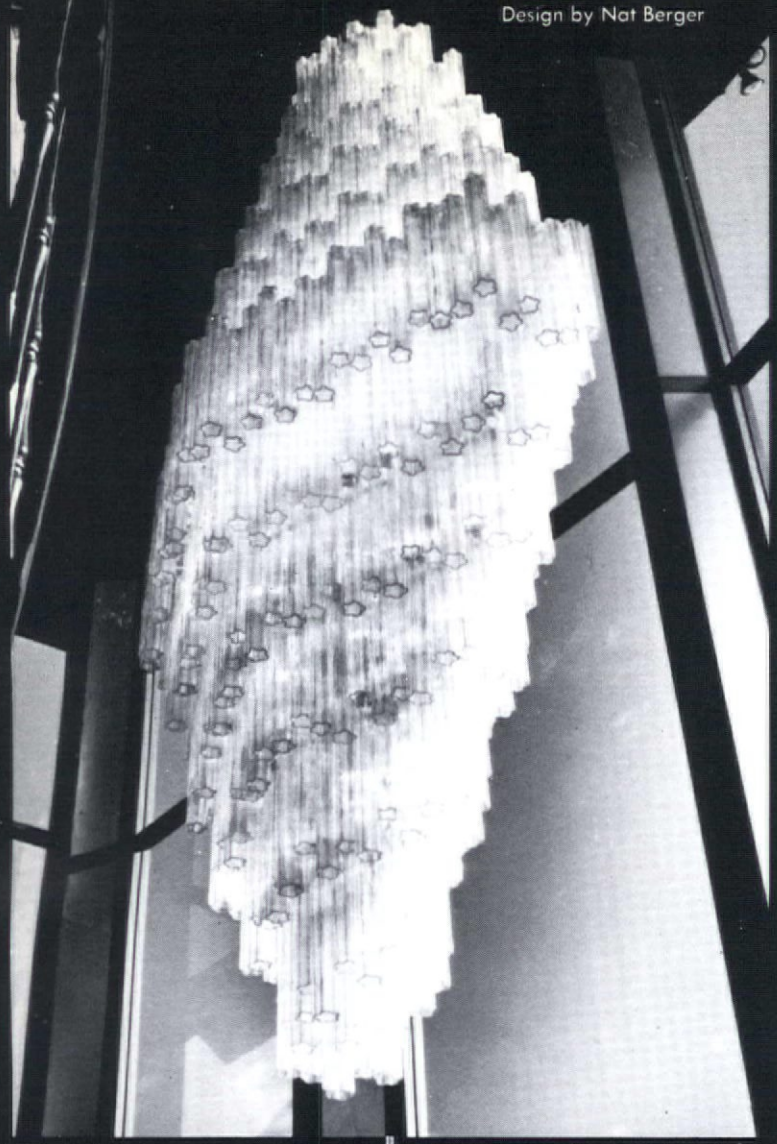
Modules build flexible open/closed storage system

Modular components in the Transline system have been precisely detailed so that they can be assembled for permanent installation or for rearrangement when the need arises. The Canadian design team of Pierrette Claude & Silvio Russo designed the modular knockdown system to serve as open shelving, backed or unbacked, with doors on some or all of the components, and with drawers. Finishes are in PVC light oak or in black or white melamine. A cleverly devised brochure simplifies the entire process of ordering by showing and keying various combinations possible, for such settings as offices and boutiques, as shown. Transformation is produced by Three H. Mfg. and distributed by **Karema Furniture. Circle No. 252.**

CONTRACT • RESIDENTIAL

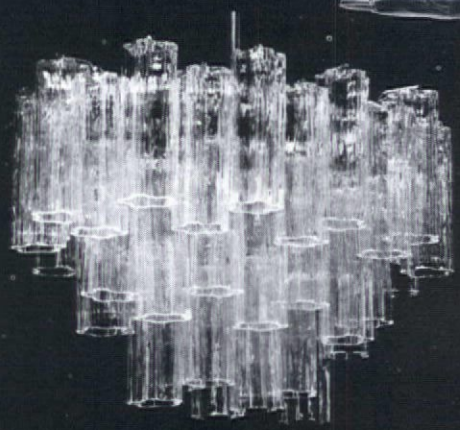
Design by Nat Berger

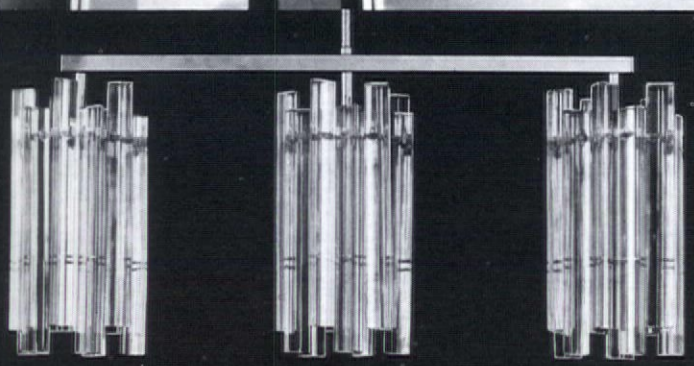
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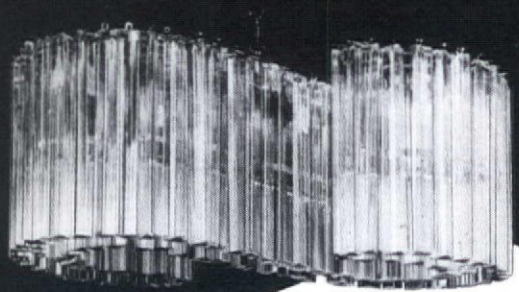












Lighting Fixtures by Camer Glass



design GALLERIES, INC.

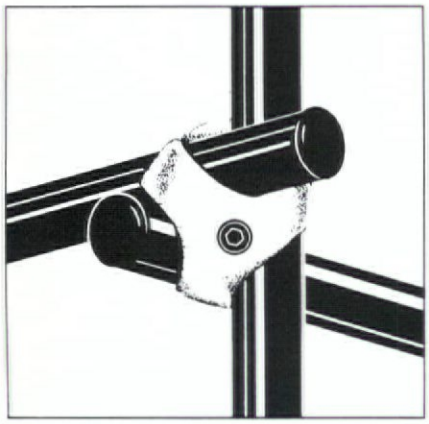
325 N. WELLS STREET, CHICAGO, ILLINOIS 60610 – TEL. 312-644-5860

Circle No. 67 on reader service card

Conference table has variety of tops and bases



Samsonite Furniture's stationary leg conference table has tops available in three rectangular and three boat-shaped sizes: 8, 10, and 12 feet. The tops are melamine laminate fused by heat and pressure to 1¼-in. nominal core material and are self-edged. A melamine backer sheet is used on the underside of the table top to resist warping. There are two base options: the panel or pedestal base. The panel base has round or rectangular anodized aluminum trim and adjustable floor glides. Surfaces are finished with melamine resin top sheets. Pedestal base has a chrome-plated column and polished aluminum base.
Circle No. 254.



Clamp system functions as seven joiners

The **Opto Clamp System** is a patented joiner that simultaneously holds two or three tubes together at perfect right angles. Constructions such as display stands, racks, large KD exhibits, ceiling systems, and partitions can utilize the clamp. One clamp functions as seven different joiners. Its connection is the strong point of the construction, since tubes can extend through the joiner. Continuous lengths of tubing may be used. To complete the system Opto stocks chrome, brass, and 7 PVC color coated high-carbon steel tubing. Clamps and tubes are available in 10 diameters. **Circle No. 256.**



Ceiling system masks utility fixtures

The Plenum Mask Ceiling System from **Alcan Aluminum** consists of aluminum ceiling panels with a face width of four inches, and carriers suspended from wires to which the panels are attached. All utilities are installed above panels to eliminate need for special fixtures. Spacing between panels of from two to six inches on center allows lighting to come through while effectively screening piping, ducts, and air distribution diffusers. No mechanical fasteners are used in the system so that utilities can be accessed easily at any point. Panels are finished in baked enamel on both sides for long service life without special maintenance. Applications where the Plenum Mask Ceiling is appropriate include: restaurants, hospitals, department stores, schools, banks, office buildings, hotels, swimming pools, and transportation terminals. It is available in low-gloss white and bronze, and custom colors. **Circle No. 255.**

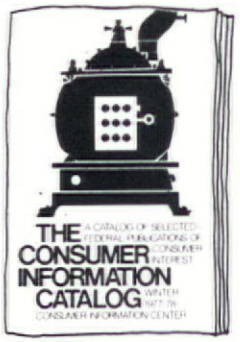


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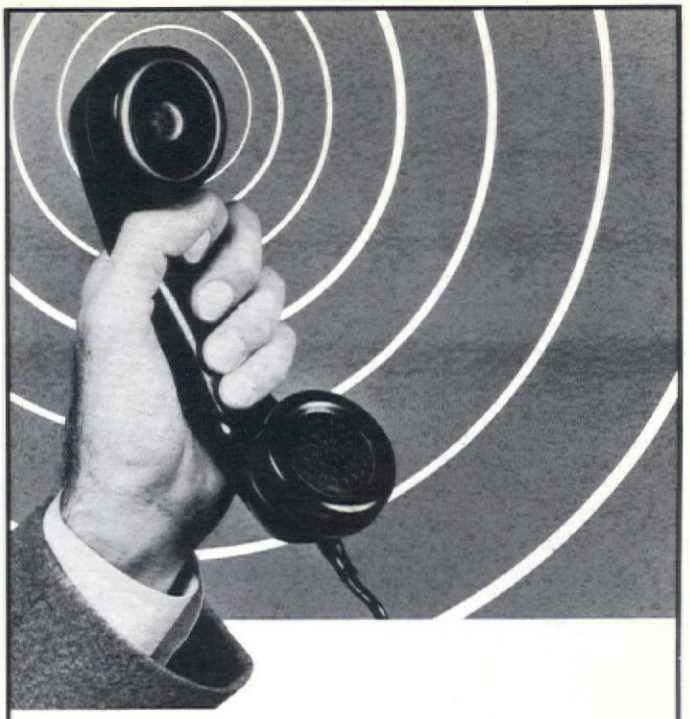
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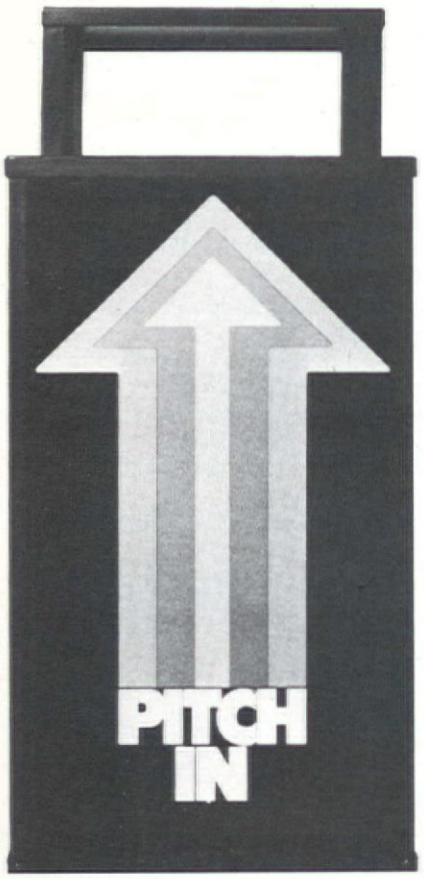
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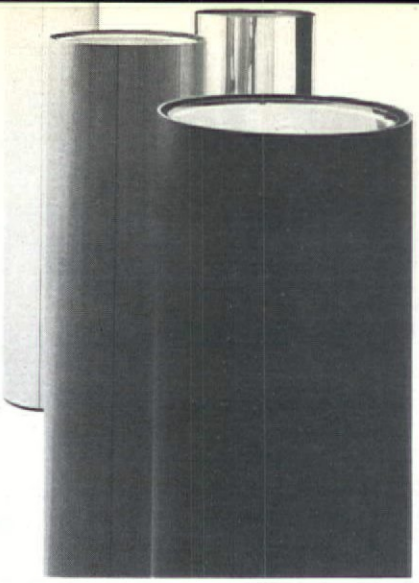
Post Office Box 174, Wyoming, Pa. 18644

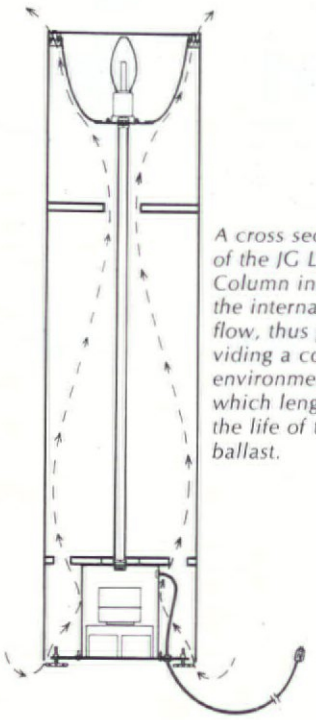
Circle 69 on reader service card

Graphics customize litter container

Decorative panels of natural wood, stone aggregate, and silkscreened graphics for receptables are available from **Clean City Squares, Inc.** Wood and aggregate panels give the receptacle a versatility which allows them to be used in office buildings. Contemporary graphics such as the "pitch in" arrow convert the container for use in schools, restaurants, and cafeterias where litter is normally generated by young children. Basic construction of the container is lightweight, heavy-duty anodized aluminum. This frame construction makes it easy to change the panels to give the unit a totally different look. The model is available with a permanent plastic or a metal inner liner. Optional features include both push doors and a stainless steel counterbalanced top to make the container flyproof. Side panels may also be customized with slogans, logos, or graphic panels. **Circle No. 257.**







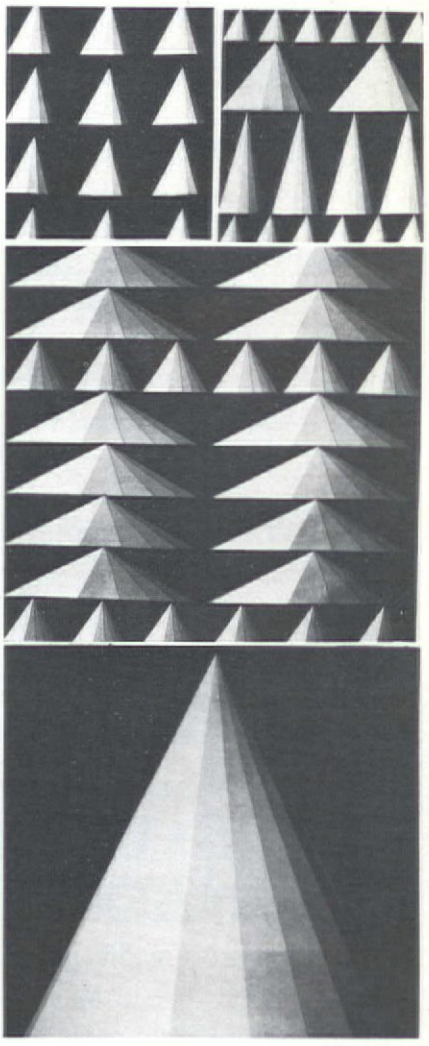
A cross section of the JG Light Column indicates the internal air flow, thus providing a cooler environment which lengthens the life of the ballast.

Light columns enclosed in steel

Light Columns from **JG** are available in five basic finishes: rift-cut white oak, mirror-polished chrome, white, mushroom, or angola brown high-pressure laminate. External cylindrical shells conceal internal components that are totally self-supporting and enclosed in steel. Drawing above illustrates internal air flow through the columns which provides for cooler operation and contributes to a longer ballast life. Total weight of each unit is 80 lbs. of which 55 lbs. is located in the lower 10-in. of the unit for stability, in the event a column is accidently bumped while in use. All light columns are UL listed. **Circle No. 258.**

Cone patterns handscreened in variety of designs

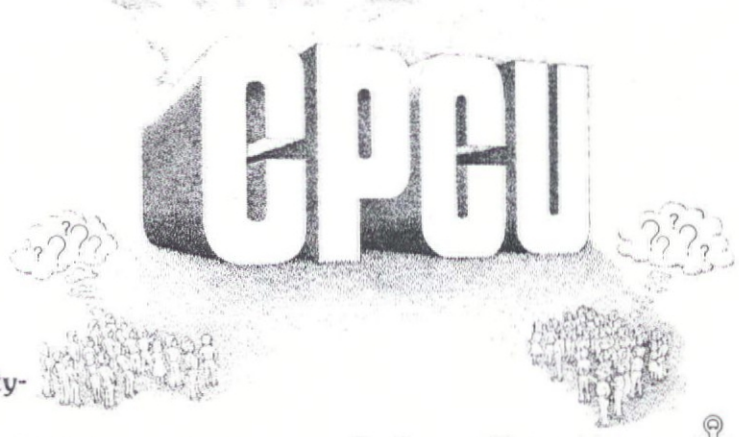
Cone Collection from **Mira-X** is a series of seven hand-screened fabric prints with pyramidal forms. Designed by Verner Panton, the screen handprints are on 47-inch wide cotton in two to four colors each. Repeats vary from 15 to 46 inches. Panton interpretation of the cone is one of beauty and simplicity—stark forms thrusting upward with optimism. Subtle shadings add dimension. The Cone Collection is related to Panton's larger Mira-X Textile Program manufactured in Switzerland. Based on 50 colors, carpets and plain fabrics are available in each of the tints and hues within this wide spectrum. All textiles match or coordinate with each color. **Circle No. 259.**



Circle 70 on reader service card



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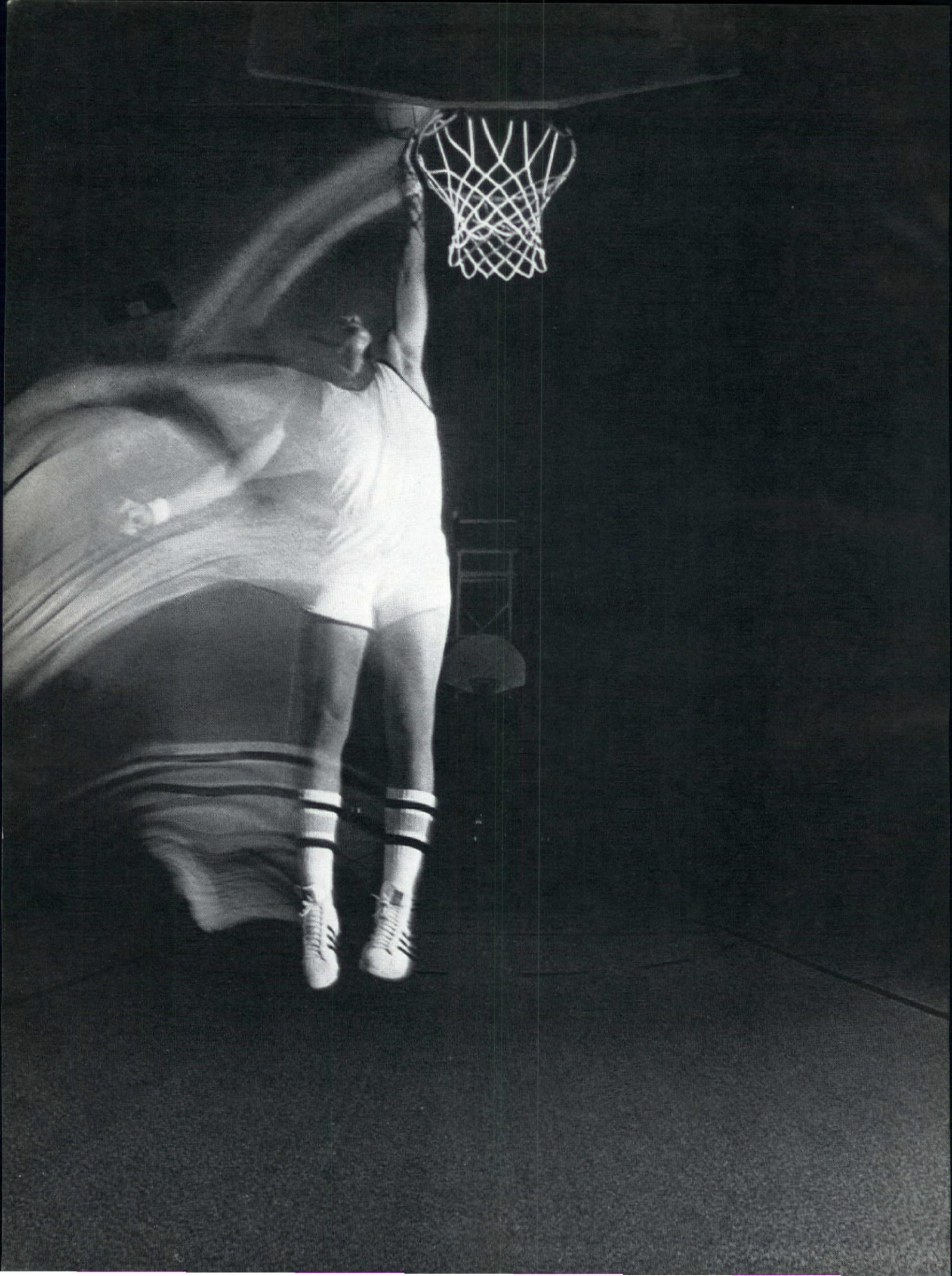
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Circle No. 72 on reader service card



FRENCH PROVINCIAL ADDS CLASSICAL ELEMENT

French Provincial chair by Empire State Chair adds a classical element for today's contract designers. Empire carries a large inventory KD and will finish to customer specification. Chair is 38½" high, 20" wide, and 22" deep. Matching armchair is available.

Circle 273 on reader service card



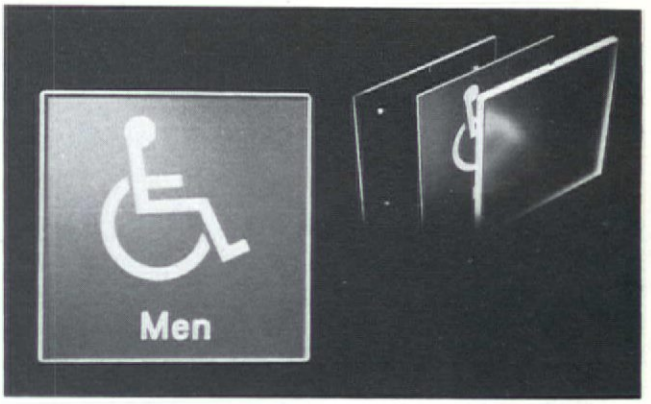
GRAPHICS HUNG FROM CEILING

Ceiling-hung graphics heighten cafeteria at Merrill Lynch. They are part of a line of decorative and informational graphic devices from Emjay.

Circle 274 on reader service card



Circle 74 on reader service card



ALUMINUM FRAME HAS VARIED SIGNAGE USES

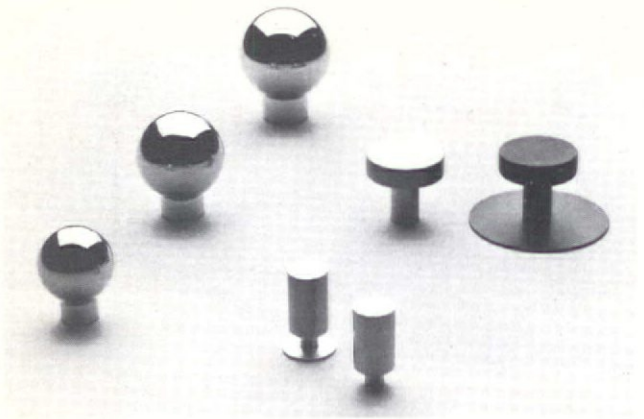
Embosograf's Codashell is an anodized aluminum frame that snaps together quickly, and can be mounted flush to the wall with adhesive pads or screws. It is also available for chain-link suspension from ceilings or right angle projection over doors for double-sided signs.

Circle 275 on reader service card

FINE LEATHER STOCKED FOR FURNITURE COVERING

Hermes Leather, famous for its stock collection of glove-soft cabretta, has added other leather lines for use on furniture. Forty-foot water buffalo hides are the most exotic, tanned in Europe. Nubuck cowhides with buffed surfaces are available in several earth tones. Asian pigskin suede in square trimmed hides will provide large cuts for nearly all furniture patterns, claims Hermes, who is stocking all its leathers in New York for designer inspection.

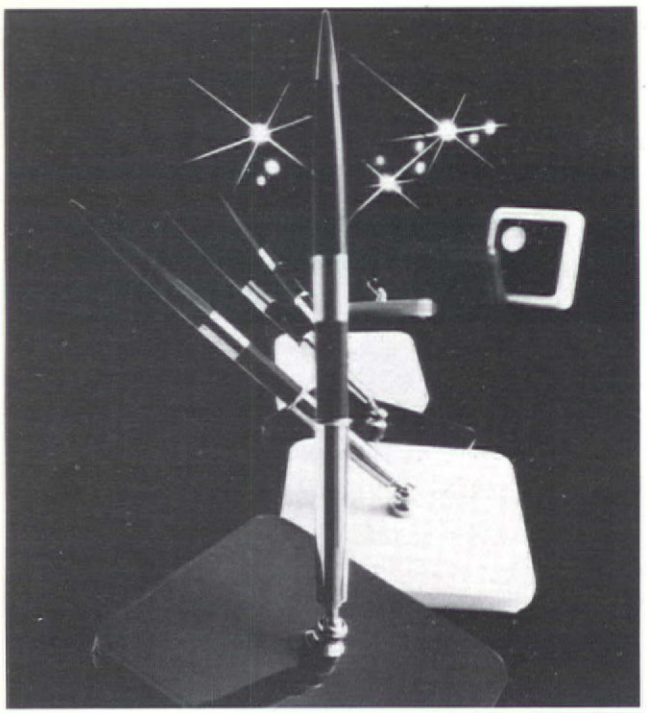
Circle 276 on reader service card



SIMPLE FORMS CHARACTERIZE HARDWARE

A reduction to simple forms characterizes this new range of brass cabinet hardware from Ironmonger. All designs are stocked in finishes of polished brass, polished chrome, satin chrome, and dark oil-rubbed bronze.

Circle 277 on reader service card



SINGLE PEN EXPANDS ACCESSORY LINE

A single pen base has been added to McDonald Designs' Satellite line of desk accessories. It follows the curvilinear styling of other items in the line and comes in the same eight color choices.

Circle 278 on reader service card

SYSTEM INCLUDES SOUND CONTROL AND LIGHTING

Tempo 3, a new, completely coordinated open office system developed by Shaw-Walker, is engineered for effective sound control, with furniture integrated task/ambient lighting, built-in electrical raceways, rigid panel connections, and wall-hung components for storage, reference, and filing.

Circle 266 on reader service card

Circle 75 on reader service card



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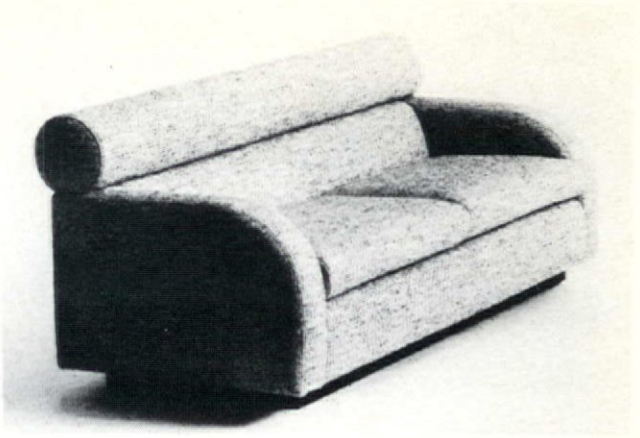
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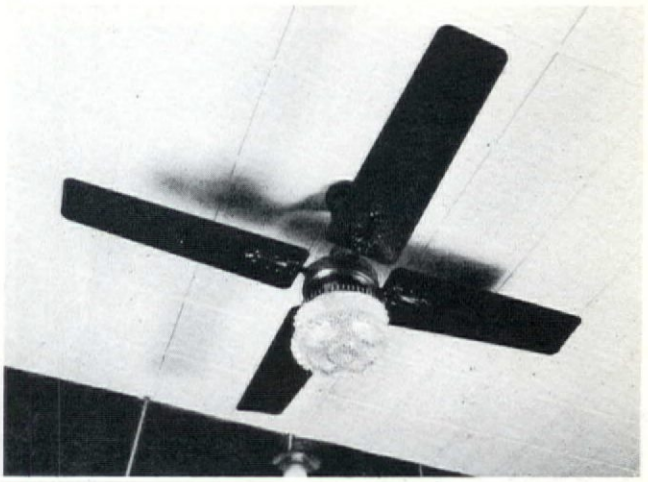
PRODUCTS & SERVICES



SOFA HAS SWIVEL/TILT

Sofa from Westin/Neilsen has swivel/tilt with slope arm and bolster back. It is of medium-height and is part of a new office seating system offered in various lengths and heights in both arm and armless variations with coordinated tables.

Circle 260 on reader service card



CEILING FAN IMPROVES AIR CIRCULATION

Encon ceiling fans are available in a wide range of sizes from 36 inches to 60 inches, in contemporary or antique styling. Encon says that operating the fans during winter and summer can reduce energy bills by 25 to 35 percent.

Circle 261 on reader service card



TABLES COME IN TWO SIZES

Tables from Cramer have upholstered side panels. Tops are available in walnut and oak wood or optional grained plastic. Both 15 inches high, one table is 32 inches square, the other 16 by 32 inches.

Circle 262 on reader service card

The creation of the Clarendon Bank & Trust Headquarters Building in northern Virginia was a project of immense scope and challenge. It demanded total professionalism at all levels. That is why we are proud that Marvin B. Affrime, president of The Space Design Group selected A. Blank, Inc., furniture coordinator, as a member of the building team.

A. BLANK, INC.
88 Broad St., New York, N.Y. 10004 (212) BO 9-8884
The Office Furniture Professionals.

Circle 53 on reader service card

A PROFESSIONAL VIEW

This building was designed from the inside outward. The Space Design Group, New York, was project designer and space planner.





INTERIOR SIGN CLOSE TO THEFTPROOF

The Inter Sign plex-float frame by Identitia Inc. is claimed to be the closest thing to a theftproof interior sign on the market. It is manufactured in three components: backplate that is secured to the wall, insert plate, and mounting face plate. Face cover plate is secured to mounting plate with recessed (hidden) allen set screws.

Circle 267 on reader service card



MAINTENANCE PROLONGS LIFE OF CARPET

Host/Racine Industrial Plant has developed a new 20-day Carpet Maintenance Plan. A 10-page brochure specifies equipment required and also counsels as to cost and time involved on the client's individual installation.

Circle 268 on reader service card

SAFETY SIGNS MEET OSHA STANDARDS

Safety signs from Louis P. Barson Co. are treated with beaded reflectorized paint to withstand most industrial climates. Signs meet OSHA standards. Phosphorescent vinyl signs are available for dark areas.

Circle 269 on reader service card

Design 79

The most prestigious office and contract furniture manufacturers all grouped under one roof to welcome you display their latest creations and to offer you an unrivalled program of technical information.

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Nightingale Industries Ltd.
Precision Mfg. Inc.
Ste-Marie & Laurent Inc.
Saro Metal Inc.
Standard Desk Ltd.
Storwal International Limited
Sunar Ltd.
Westinghouse Canada Ltd.

In collaboration with:

The Industrial Designers Association of Canada (Québec Chapter)

The Interior Decorators Society of Québec

The Québec Furniture Manufacturers' Association

Sunday, November 12, 1978

9:30 a.m. – 11:00 a.m.

Le Portage
Bonaventure Hotel

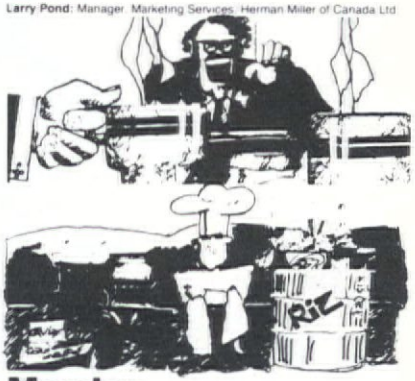
Breakfast-Conference:

"Architectural Acoustics for Office Landscaping: Practical Advice to User"

Kring Herbert: Vice-President and Principal Consultant in Architectural Acoustics, Ostergaard Associates, New Jersey

"Sound in Open Space Planning: Problems and Solutions"

Larry Pond: Manager, Marketing Services, Herman Miller of Canada Ltd.



Monday, November 13, 1978

10:30 a.m. – 3:00 p.m.

Mart "E"
Place Bonaventure

Showroom Tour and progressive "Buffet Gastronomique". The array of exotic fare continues with gourmet treats for every taste.



SIGN SYSTEM USES AIGA SYMBOLS

A symbol sign system from Spanjer Bros. uses a series of identification and regulatory pictograms, most of which are from the American Institute of Graphic Arts. The plaques are available in two sizes, either of which can be used alone or combined with a 4½ by 9-inch message plaque.

Circle 270 on reader service card

WOOL PRINTS ARE COORDINATED

Wool Prints International's coordinated collection of 20 new prints for draperies, upholstery, wallcoverings and vertical partitions is designed for contract use. Each is printed on worsted wool weave faille, petit point, and nunnery cloth. Patterns include geometrics and abstracts.

Circle 271 on reader service card



CEILING HAS RADIATING PATTERN

Ceiling pattern Corona is part of a line of mineral acoustical ceilings from Conwed Corp. When installed with a concealed grid, reveal edge tiles expose the grid to accent panel depth and surface texture.

Circle 272 on reader service card

11:00 a.m. – 5:00 p.m.
Mart "E"
Place Bonaventure

Showroom Tour and progressive "Buffet Gastronomique". A feast of international delicacies presented in turn by each of your hosts.





5:00 p.m. – 7:00 p.m.
Mart "E"
Place Bonaventure

"Cinq-à-sept" Cocktail in Showrooms to allow you to relax while planning the next phase of your day.





7:00 p.m.

A "Night on the Town" at your leisure: a thousand and one restaurants, shows and entertainment spots to choose from in the heart of Montreal, capital of the good life.





3:00 p.m. – 5:00 p.m.
Salon Outremont, Mart "F"
Bonaventure Hotel

Afternoon Conference:

"Lighting: The Variable Mood Setter"
Pierre Aerts: Lighting Specialist, Philips Electronics Ltd.

"Color: Its Physical, Chemical and Psychological Properties"
Pierre Garneau: Artistic Director, Stage Design Department, CBC. Past-President of the Canadian Society for Color in Art, Industry and Science.
Maurice Day: Designer CBC. Founding Member of the Quebec Color Center.

5:00 p.m. – 6:30 p.m.
Mart "F"
Bonaventure Hotel

"Curfew" Cocktail.
A few moments of cordial good cheer to mark the closing of the first edition of NeoDesign.

A few details of special interests...

to those wishing to travel on to Toronto Monday evening or Tuesday morning.

- Limousines for Dorval airport leave directly from Bonaventure Hotel.
- CN Trains leave from Central Station adjacent to Place Bonaventure.

Circle 80 on reader service card

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Rates: $24 per column inch (approximately 60 words).
Closing: 1st of preceding month.

See classified section for more details.

PRODUCTS & SERVICES



EXECUTIVE DESK HAS MATCHING CREDENZA

Desk top from Cumberland/Orsenigo is of dark walnut in a high-gloss lacquer finish with a leather inset top and mirror stainless steel side panels. Matching credenza has a variety of drawers and hinged door storage space.
Circle 279 on reader service card

TAPESTRIES ENJOYING RENAISSANCE

Art For Ever is a new showroom that specializes in European woven tapestries, reproductions of museum pieces, and contemporary hand-printed designs. Commissioned designs in any size are also available.
Circle 280 on reader service card

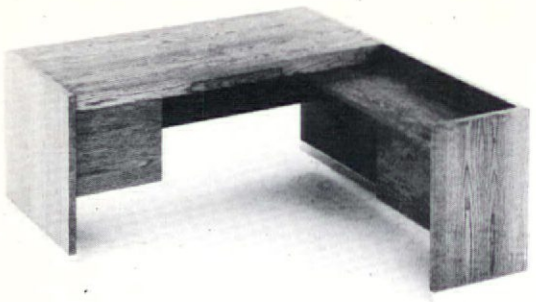


LIGHTING SYSTEM REDUCES OPERATING COSTS

Keene Corp. claims that operating costs are reduced by at least 50 percent with its new task/ambient lighting. The system is not an integral part of any existing furniture system but adapts to any furniture. A built-in power panel includes on/off switch, duplex receptable, 10 amp circuit breaker, and provision for concealed telephone connections.
Circle 281 on reader service card

FELT GRAPHICS BRIGHTEN DECOR

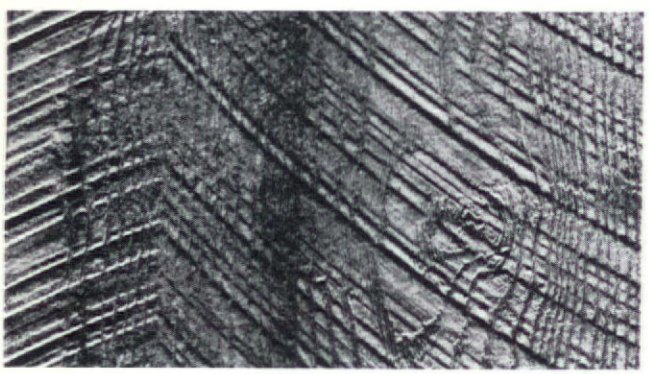
Color Shop Inc. offers a variety of framed graphics sewn from felt in a large selection of designs and colors. Custom designs are also available.
Circle 282 on reader service card



EACH DRAWER HAS OWN LOCK

Desk has three locking box drawers; return has locking file drawer. Both desk and return have base in polished chrome or bronze. Other drawer arrangements are available upon request from producer Interiors International.

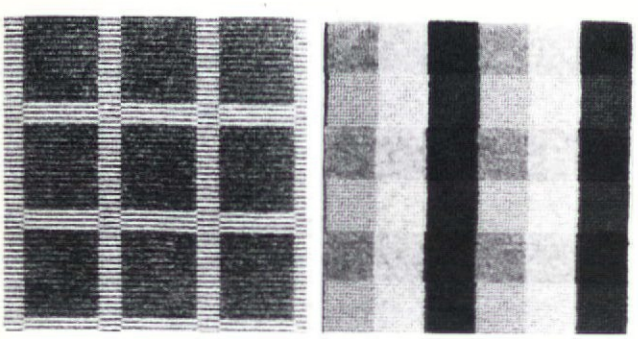
Circle 283 on reader service card



LAMINATE SIMULATES WOOD

A dimensional woodgrain, Missouri Barnboard, is an addition to Consoweld's line of DuraBeauty high-pressure decorative laminates. Missouri Barnboard is produced in Consoweld's Homestead finish, which has the authentic appearance and feel of rough-sawn wood.

Circle 284 on reader service card



HIGH DENSITY LOOP PILE CREATES DIMENSION

Two new woven acrylic carpet qualities are characterized by high-density loop pile construction, both new from Weave-Tuft Carpet Corp. A two-color dimensional look is achieved in Teasdale (left) by deep-toned cut pile squares on loop pile of the basic color. Backgammon offers a construction of even higher density cut and loop pile with a checkered design motif of continuous lights and darks.

Circle 285 on reader service card

Circle 83 on reader service card



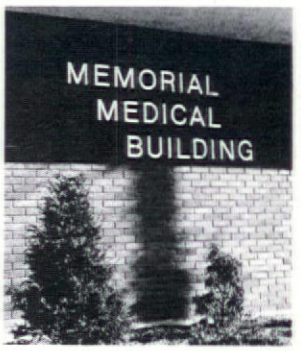
Architectural Signage by zax

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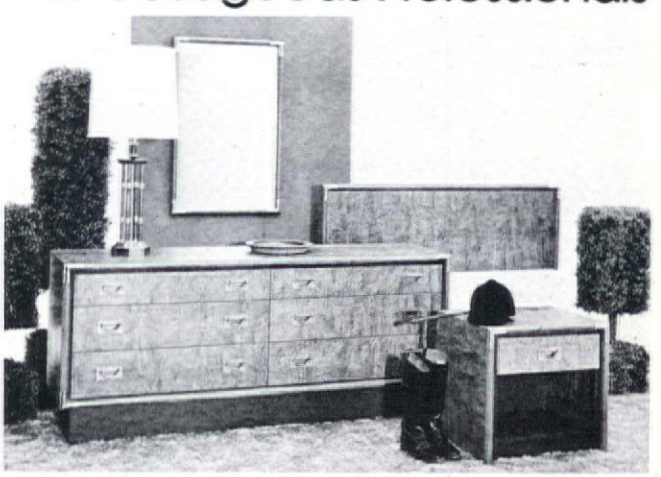
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Circle 84 on reader service card

Rates: *A classified ad costs $24.00 per column inch. Estimate a column inch as 7 lines or approximately 60 words, including headline and address. Please specify whether it is a signed ad or a blind box number. Add $5.00 to the cost if a box number is used. Payment with order is required for insertion of classified. Send ad and check to: CONTRACT, Classified Ad Dept., 1515 Broadway, 24th Floor, New York, NY 10036.* ***Deadline:*** *1st of the preceding month.* ***Regulations:*** *Classified ads may be used for help or situations wanted; salesmen, reps, or lines wanted; business for sale; and any used or odd-lot products or items for sale on a one-time basis. Classified ads may not be used for extensive product descriptions; customer solicitation; or for the offer of merchandise or services continuously available to our readers, which is the function of display advertising. Publication reserves the right to reject, delete, or re-word copy that is contrary to regulations.*

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Wanted — Full time, qualified interior designer, decorator, architect; salary commensurate with experience and ability; great opportunity for advancement, salary increases and many fringe benefits. Applicant must be domiciled in Roanoke, Virginia; company has motor hotels from Maine to Florida and Virgin Islands. Send full particulars including personal and business references in first submission. Contact: A.O. Krisch, P.O. Box 14100, Roanoke, VA 24022.



Circle 85 on reader service card

Wanted Sales Representatives — All territories available for superb line of occasional tables featuring European handpainted ceramic tile tops never seen to date. Excellent line for contract field. Ideal for hotels (guestrooms and lobbies), reception areas, waiting rooms, offices etc. *Must* have established accounts. Burgos & Davidson Co., P.O. Box 1062, Pasadena, CA 91102.

Management Opportunities Nationwide ($20-50,000) — 7 years of specialized & confidential service to Contract/Institutional/Office Furniture, mid-management to executive level personnel—Sales/Marketing, Manufacturing, Engineering and Administrative. Our client Co's. assume all costs. Contact: Cook Associates, Inc., 35 E. Wacker Dr., Chicago, IL 60601. (312) 263-1119.

Sales Reps Wanted — Manufacturer of library bookshelf, units, open shelf filing units, and storage shelving needs established sales reps. Most territories open. Write: NSE, 2960 E. Venango St., Philadelphia, PA 19134.

Manufacturers Reps Wanted — Manufacturer specializing in reflective metal surfacing materials, i.e.: Flexible metallic tambour panels, reflective sheet material, reflective beams and channels. Materials now being used for construction of interior walls, ceilings, and furniture in restaurants, hotels, offices, stores, and residences. Representative must have showroom in major design centers where specifiers and purchasers frequent. Areas open: Chicago, Dallas, Seattle, Denver, San Francisco, and Vancouver. Please contact: Paul Hoppenfeld Display, 16140 Cohasset St., Van Nuys, CA 91406. (213) 780-8292.

Associate Designer — Expansion of in-house design center opens growth opportunity for associate to work with nationally known designer and draftsmen in creating innovative designs for restaurants and cocktail lounges. Position requires 5 years experience with design firm in same areas. Must be willing to relocate to pleasant community near Pittsburgh, Pa. Send resume with salary history to Box 1010, CONTRACT, 1515 Broadway, New York, NY 10036.

Seeking Opportunity — Young, aggressive interior designer from midwest with over 2 yrs. experience in commercial design. Strong office systems background along with full scope experience; capable graphics and fine arts abilities. Willing to relocate. Member IBD and ASID. Box 1011, CONTRACT, 1515 Broadway, New York, NY 10036.

Manufacturer's Reps — Young, highly qualified, aggressive salesman with 5 years experience as dealer salesman seeks partnership or position with independent manufacturer rep. organization in New York area. Well-versed in high design products and systems; outstanding sales record. Send inquiries to Box 1012, CONTRACT Magazine, 1515 Broadway, 24th Floor, New York, NY 10036.

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Use the free reader service cards bound in this issue. They'll speed information to you on the new products and advertisements via high-speed computers.

CATALOGS & BROCHURES



Cramer



Tropitone

Chairs and stools from Cramer can be used for laboratories in schools, colleges, hospitals, and industry. The line is comprised of six seat styles and six base types which provide for 36 different height chairs or stools. Catalog includes specifications.
Circle 286 on reader service card

Casual furniture for indoor or outdoor use is illustrated in full-color catalog from Tropitone. Specifications included.
Circle 287 on reader service card

Plumbing products both residential and commercial are described in 48-page booklet from Kohler Co. Guide to Kohler's 16 fixture colors and eight faucet lines is included.
Circle 263 on reader service card

Flexalum aluminum window blinds can be used between glass, free hanging, or as motorized systems. Booklet is complete with specifications, installation description, and use suggestion.
Circle 288 on reader service card

The ancient Japanese custom hot tub bathing is combined with crafted, aged California redwood to create a unique bathing experience. Pamphlet from California HotTub illustrates maintenance, installation, and accessories.
Circle 289 on reader service card

Architectural Tapestries are computer-printed murals which can be reproduced in large format from any artwork or photos. Four or six feet wide and up to fifteen feet in length, they can be hung vertically or horizontally in a wide range of locations. A color flyer which pictures Architectural Tapestries in use is available from 3M Company's Decorative Products Division.
Circle 290 on reader service card

Metalphoto's photosensitized aluminum plate can be used to make outdoor signs, badges, nameplates, photo murals, instruction plates, and schematics. The plate is exposed to a negative image, developed with simplified processing equipment, and formed with standard metalworking equipment. Brochure is fully illustrated.
Circle 291 on reader service card

Acrylic furniture, decorative hardware, and bathroom accessories are illustrated in Paul Associates' new catalog. Specifications are included.
Circle 292 on reader service card

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